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OBGANIST. All rights Reserved. THE OVERBROOK
PRESS, Printers. 20c a
copy. \$2.00 yearly
anywhere.





Published at HIGHLAND, N. Y.

Address all correspondence
to THE AMERICAN ORGANIST, 467 City Hall
Station, New York,
N. Y.

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# THE AMERICAN ORGANIST

VOLUME 7

MARCH 1924

NUMBER 3

#### **Editorial Reflections**



#### If I Were a Bird

F I WERE a bird, would I be fond of people who shoot ducks, trap robins, and wear aigrettes? And if you were a publisher, would you be enthusiastic about people who start circulating libraries?

Some years ago certain branches of a national organization of musicians began the task of forming a circulating library. A publisher wrote a personal letter to somebody and told him in the best of grace just how he felt about the proposition and it died.

Very well. A circulating library enables musicians to have the use of music for which they do not pay. If the church is too poor to afford new music, it helps the poor church along. If the organist is too poor to buy his own music, it gives it to him for nothing. This sounds very good, and it is; on the surface it is fine. But everything is not as it seems and life is more bitter than sweet. Worse than that, it is contrary and mixed up. Suppose we examine both sides of the circulating library.

In the first place it will not be a success because musicians are not sufficiently cooperative to make it worth much; to be sure its shelves can be filled with anthems and organ music—that the original owners no longer want. Why do they not want it? First because they do not like it enough to use it every year, and music that is not worth hearing once a year is not worth very much. Would you, would I, part with music that really pleases us? And would either you or I habitually use music that other choirmasters are willing to give away?

There are two people in the world to whom we are indebted for all the music we have: the composer and the publisher. In Bach's day the publisher didn't exist so far as the average musician was concerned and any man in the world could write all the fugues he wanted to without ever a worry as to whether or not the miscreant publishers would complain. Hence, Bach fugues by the hundred. Very well. But on the other hand if Bach had been able to have his works published and distributed to other musicians of the day there is no doubt in the world but that music would have progressed in such rapid strides that instead of today raving over "The Messiah" we should have works of the caliber of the "St. Matthew Passion"-an incalculable gain for you and me. We cannot decry the Messiah too much; it was the best the age could do, and the spirit that is back of the circulating library is today still back of the lack of oratorios-decently interesting oratorios. For if the publisher had found it profitable to publish and the composers to write oratorios we would be flooded with the farces.

Congress has said that a publisher has a right to copyright his work and prevent your and my playing it in public till we pay the publisher whatever fee he chooses to demand, and it says also that a composer or any other ordinary mortal can do the same. There was an unhappy day when theater managers and others in the vaude-ville world made thousands of dollars on

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other people's brains and money-on the brains of the composer and the money of the publisher-and all they paid for the privilege was thirty cents-thirty cents for one copy of the song they sang. Congress thought it over in terms of votes and we have the American Society of Composers Authors and Publishers which lays a gentle tax on every man, woman, and theater in the country that wants to sing or play music in public for money. I think the tax is unjust, but perhaps not altogether unjustified. I do not think any man should dump a gallon of water over the Persian rug his wife thinks so much of-unless the thing happens to be on fire. The publisher's profits were not on fire directly, only indirectly. He was getting paid for his music, full price; and besides, the vaudeville player, concert artist, or theater orchestra, was bringing in thousands of other sales for the works they performed. Good business? Fine. No complaint. Publishers ought to give these hard-working individuals gratis copies-and they do. Any professional vaudeville man on earth can get most any song he wants if he will only sing it; in fact most popular-song publishers pay people to sing their stuff-they call it plugging. You and I get plugged; got to listen to the things whether or not we want to.

But the fire was not a wide, noisy thirdalarm affair. It was a silent little economic thing that was and remains hard to cope with. A composer writes a Ninth Symphony or a Tristan-and gets thirty-five cents for the whole thing-ten years or twenty years or fifty years later the publishers make thousands of dollars on every page of it. It isn't fair. The composer has been robbed by economic circumstances.

Economic circumstances today do not allow a publisher to charge for his good music what it is worth; they allow him to charge for his shop stuff a thousand times more than it is worth; but who is to remedy the situation? You and I? We could, but we do not because we are too busy fixing up an economic station for ourselves. So the publisher publishes every good thing he can find, pays all his safe funds over to the engraver-and prays to heaven to send purchasers....at thirty cents a song. If the publisher had some means of charging for his publications just what they are worth lift would be one sweet prolonged song.

But he has not, and the American Society of Publishers Composers and Authors comes to the rescue, itself creating other injustices in the process.

Now if somebody establishes a circulating library here, there, and everywhere, Congress will erect a law and say stop.

The injustice lies in the fact that under present economic marketing conditions in the publishing world a publisher cannot charge for his music what good music is actually worth but must be content with what he can get-and this price has been determined on the cost-of-existence factor, which in turn is established by the custom of every performer buying for himself every copy of music he performs. Destroy this fundamental condition and with one sweep we knock from under the publishing industry the foundation upon which alone it can exist: destroy our publishing world and that minute we destroy completely the composer. And when we've killed off our crop of composers we've eliminated the food we feed our music committees, managers, ministers, and public-and then they fire us, just as they should. If we have such little sense of responsibility and fair play towards those who supply at ridiculously low figure the current literature that makes our services desirable in a spick and span 1924 world we ought to be driven out of existence.

The circulating library destroys the legitimate sales of the publisher, eliminates all hope of a profit; and drives the composer from his pen and ink to the piano key-board where he can have the extreme delectation of hearing Lizzie show how many wrong notes she can chuck into Beethoven's Minuet. Delightful, isn't it? The fact is that no publisher in the world can afford to publish Mr. Barnes' wonderful sonata if only fifty circulating libraries and fifty organists buy it for three hundred players; but if three hundred organists were to buy it for themselves, and three hundred is a precious few, a big publisher will look over his sales record, smile, rub his hands, congratulate himself that the deficit is so small-and straightway say to his chief reader, "Bill, I think we might get out another white elephant some time soon; keep an eye open for something good." And contemporary music flourisheth therewith.

Wherefore ? Because you and I and several hundred others like us buy and play the big things, each from his own purchased copy honorably possessed before the law; and because ten thousand of us buy and play the beautiful little Lemare Andantinos, Johnston Midsummer Caprices, and Kinder In Moonlights, thus building up for the publishers a grand and glorious surplus which they—not a bit of it, no, they do not transfer it to their own private bank accounts—they lay it aside as a corner-stone upon which is engraved the next big and profitless sonata, string quartet, symphony, or oratorio that comes their way.



#### Annihilated

READER desires to punch holes in the publisher's pet pocket so that some of the money lodged wrongly therein shall flow out to the composers who earn but never get royalty checks. Because a few publishers are thoroughly negligent of their contracts in this regard, and others seem but are not so, is not reason enough to hold off an attack on an evil that will not only wipe them out of existence but the composer also, and with them our main hope of an easy living. The publisher's contract with the composer is, in my opinion, unfair because it is inelastic. Buying on a royalty is folly for most of the accepted works because the publisher cannot sell enough works to pay for the effort of writing a royalty check, and it is unfair to a publisher to ask him to pay anything on a published work till the full cost of publication has been paid back to him. And it is even more unfair for a publisher to pay a composer ten dollars for a song that earns thousands for the publisher-which has happened times without number. If the publisher and composer could trust each other enough to let the composer pay part of the deficit, if a work produces a deficit after it has been on the market for five years; and if the royalties were worked on a sliding scale so that, for increasing number of copies sold by a publisher, without unusual effort of his advertising manager after the cost and a reasonable profit, say 50% on initial outlay, were earned by the publisher, an increasing percentage of net profit were returned to the composer instead of being kept by the publisher, I think the ideal scheme of things would be established, because a work that without undue advertising sells fifty thousand copies does so because the composer has somehow been able to give something infinitely more valuable than that which the publisher has given, and he ought to be recognized. This plan would sweep away the chief income upon which a publisher thrives, but at the same time it would wipe out the chief deficits to which he is subject merely because he invests his money in a work some other man hopes to make money from. I mean that a composer nowdays submits things to a publisher because he thinks the publisher will be foolish enough to spend his money and use his organization for the broadcasting of a work which the composer himself is unable or unwilling to publish, and it is only plain fairness that stipulates that if the venture of the publisher costs him a loss after a fair trial in behalf of the composer, the composer should pay the bill-if in the mean time the publisher has played fair enough to pay his just debt when the composer has given him a genuine money-maker.

Let's see; I began with circulating libraries. I must finish with them.

The circulating library encourages a church to buy Bibles for happy hooligans in central Africa, thus making them wear uncomfortable clothes at the Equator, and thus saving money on choir music. I myself am an organist and a choirmaster; I would stop eating if I were not. I am looking for anthems, good anthems with real tunes to them and rhythms that are precise enough to be discovered by fairly intelligent detectives without ripping the things to pieces; I see virtually seventy-five percentum of all the best anthems published in America today. I began a new volunteer chorus three years ago for a church that never had a chorus and had no library for a chorus. The first year I had a big market, and kept it busy filling orders. The second year likewise, with less speed. But the third and fourth years find me hunting to beat the band to find enough tolerable anthems to feed my rough and raw hungry choristers who delight in things all the way from Martin's Whoso Dwelleth to Nevin's Draw me to Thee and I'm happy that they have intelligence enough to like the first and heart enough to keep on enjoying the second, which I myself hope to be able to do to the end of my days. But what I really

want to say is that the market for good anthems is so limited and the conditions of church music such that any church can keep its library in fairly active trim on current church literature by the expenditure of so small a sum as twenty-five dollars a year, and the organist likewise with respect to his

personal repertoire. And any choir or any organist that is not worth twenty-five dollars a year on new uncooked food ought to be annihilated right now.

Forther ...

#### All of Us

OUR READERS have been cooperating so liberally in recent months that the demands for copies of The American Organist have by far exceeded the supply, though careful calculation mixed with optimism has always entered into the setting of the edition each month. February was more generously increased than any of its predecessors—yet the bindery reported a balance of only forty-four copies two days after the edition was off the press.

Severe illness seriously interfered with the office during January and February, taking one of the most important workers; the remainder of us did double duty and tried to maintain an equilibrium without inconvenience to any of our readers. How far we were successful we do not even yet know.

However, we look forward to the future. The past has been excellent, especially the recent past. One of the livest men in the organ world predicts a future that shall be as the sun to a candle, comparing our future with our past. Well and good; let it come. More than that, we are heaving to to make it come speedily. The organ world is on the threshold of a most glorious age, an age of cooperation—an age when builder and player and publisher shall all realize that their individual prosperity is inseparably bound to the prosperity of all; and the short-sightednesses that once were common among us are being displaced by clearer vision.

Libraries and schools are recognizing the importance of the organ and are placing the profession's mouthpiece on their reading table's. There, is a movement to foster the growth of the organ in all American high schools. Organ teachers are more than ever seeing the values of subscribing to the profession's journal for each of their pupils, and organists everywhere are telling each other about the magazine that is theirs. If any man thinks the Editors are making The American Organist, he needs a better pair of glasses. True, we did make the first few issues, perhaps even the first few volumes; but since then the readers have more and more taken the task out of Editorial hands and steered the magazines for themselves—which is as it should be. The Editors are only the engineer and fireman, who send the magazine over the course already laid out by the great mass of professional organists, organ builders, and publishers of organ music in America. And may it ever be thus.

The brightest literary star in The American Organist's future is the coming series of articles by Mr. George Ashdown Audsley on the science and art of producing tone from organ pipes; nothing else that has ever been contributed to music journalism approaches this series for its importance to organists, organ builders, and even also the publishers of organ music—triple interests in separably intertwined forever.—The Editors



# Edward M. Read's Organ Works

T. L. RICKABY

E HEAR a great deal these days about the American Composer, but in our restless seeking after him we are quite likely to pass him by in the crowd, unless he is wearing yellow clothes, and is blowing a horn. Let us turn aside once in a while from the tumult and the shouting to contemplate for a season the enduring qualities of sincerity and dignity."

Thus speaks Mr. Harold Vincent Milligan in a review of the organ compositions of a well-known American musician in a recent issue of the Diapason. By working very hard, and thinking profoundly, I might be able to say something as good as this, but, being the most indolent of mortals, I prefer to utilize the labor of others, and so I quote Mr. Milligan with the utmost satisfaction, because what he says is so true, and moreover makes a very appropriate beginning for whatever I may be able to say in the following lines.

An investigation of the saffron-clad hornblower reveals the fact that he is not the American composer at all, but something entirely different; just what he may be, might be difficult to say, but he is certainly not what we are looking-and hoping-for. The genuine American composer will be modest, diffident, and unassuming; and if he ever discovered that he was a musical Messiah, no one would be more surprised than he. He will never advertise himself, and as the public is notoriously dense, and slow in recognizing genius, or even unusual talent, in all probability we will, for some time to come, continue to walk to a musical and artistic Emmaus with illustrious companions, and never realize our privileges until they have disappeared from our sight, and then we will stupidly say to ourselves, "Did not our hearts burn within us while we talked." So, the efforts being made by magazines of authority to introduce to a larger public composers who are worthy of recognition, and to enable that public to contemplate the "enduring qualities of sincerity and dignity," are to be encouraged and commended most highly.

Mr. Edward Mason Read was born July 25th, 1846, in Colchester, Vermont, and completed his Grammar and High School education in Burlington. When seventeen years of age he entered the piano and organ business, retiring about eleven years ago. He studied organ with S. B. Whitney of Boston and for nearly forty years he was active as an organist in St. Louis, Mo., retiring about ten years ago.

Mr. Read is not a professional musician in the usually accepted sense of the termthat is, he does not make his living by music. He is a successful business man, now enjoying the fruits of his working years in comparative leisure. An ideal family life, freedom from business or financial cares, together with hosts of friends, all combine to make an unusually favorable environment for such musical activities as he cares to prosecute. He has been associated for many years with the music life of St. Louis, and for twenty years held the post of organist at one of the larger churches of that city. in addition to being at one time Dean of the Missouri Chapter of the A.G.O. By nature and temperament, placid, calm, and meditative, but withal, cheerful and genial, his compositions reflect these qualities to a remarkable degree. However they exhibit not the slightest trace of sadness, or morbidness, or the artificial sentimentality that marksand mars-so much of the average American composer's work. Of Mr. Read's livelier

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pieces it may be said that they are jubilant without being blatant, and at no time do they approach triviality. In short his music possesses both "sincerity and dignity," and enough of both to insure a reasonable longevity.

A few remarks of a general character concerning Mr. Read's organ works may not be amiss, because they possess several features that are actually unique. For instance there is his choice of names. Here we find no fanciful or romantic titles. He writes a prelude and calls it a prelude, nothing more. There may be something in a name, but here we have a composer who prefers that the children of his musical fancy shall conquer by their native charm, without the aid of suggestive names, which are usually appended in the hope that they will confer some imaginary value, but which oftener than not have nothing to do with the case.

Again it will be noticed that there is little or no repetition. In numberless compositions for organ, whole phrases and sections will be repeated, note for note, without change of any kind and without any apparent reason. In the music under review, we find that after one musical idea has been announced, the composer goes on to say something else. In other words he has a fertile inventive faculty, is never at a loss for tonal ideas, and has no need to repeat his phrases however pleasing they may be.

The middle movement of many organ pieces-and of piano pieces too for that matter-is only too often disappointing, to put it mildly. But in these compositions of Mr. Read's we may always be sure of finding the middle movement of equal interest and charm with the first, and generously invested with all the variety that the law of contrast demands; and it is all done without any strenuous efforts to achieve originality or to produce novelty by striking dissonances, sudden transitions, or startling progressions. We find the composer merely taking a nearly related key, or the relative minor, and proceeding along smoothly and spontaneously. The sources of musical inspiration may be compared to those of precious metals. Some of the latter are found in "pockets." That is, there is limited supply, all in one place, and it is soon exhausted. Other metals are found in "veins," and these are followed and worked indefinitely. Mr. Read's sources of inspiration are not in a "pocket," but in a rich vein, which needs but to be followed to continue to yield further treasures.

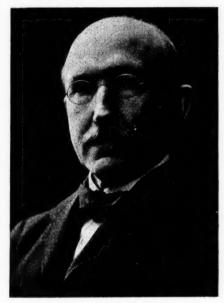
Another feature that recommends itself is that the Composer does not call for sudden and wholesale changes of registration at any time. Where changes are necessary, the player is given ample time and opportunity to make them. In the case of large organs with every imaginable contrivance for abrupt and complete changes, little or no time is needed for them. In spite of the increasing number of large instruments, the great majority of players must change stops by hand, one at a time, and this is kindly arranged for in the works under consideration by the interpolation of short phrases of a few measures, to be played with pedals and one hand, leaving the other free for stop manipulation.

Further, there are no rhythmic problems presented in the works of Mr. Read. The fundamental one, two, three, and four to a count are all that the player encounters. But it must not be inferred from this that the Composer's musicianship is rudimentary. On the contrary he has studied music very thoroughly. He is quite well aware of the sharp fifth which is so terribly overworked at the present time. He is acquainted with the seven-tone scale, and a few other "new" things that the venerable Johann Sebastian seemed to be more or less familiar with; but in his work he uses a more familiar idiom. The major and minor triads, the dominant seventh, the diminished seventh, and an occasional ninth constitute the colors on Mr. Read's pallet. Unusual dissonances, put in for their own sake, are conspicuously absent. Sudden transitions are found but seldom, but where they do occur, they are natural and effective. At the same time, they are not "easy" pieces in the usually accepted sense of the term, because both technic and musical insight must be brought to their adequate performance. In short, the rhythmic and harmonic simplicity that characterize them, their undeniable melodic charm, together with many other commendable features (only a few of which have been touched upon in these preluding paragraphs) have combined to endear the organ works of Mr. Read to a large number of the rank and file of organists everywhere. And surely the Lord must love the rank and file of organists as well as He did Abraham Lincoln's common people, and for the same

reason—because He has made so many of us.

A detailed analysis of all Mr. Read's compositions is not practicable nor perhaps

A detailed analysis of all Mr. Read's compositions is not practicable nor perhaps necessary. Where all are so good and worthy of mention it is a difficult matter to make any selection. When the composer was asked which he considered his best work, his reply was laconic, but final—"The last



MR. EDWARD M. READ

one." Seeing no help from this quarter the reviewer had no alternative but to make such selections as, to his mind, would give a fairly adequate idea of the general character and scope of the pieces available.

There are four Offertories, of which the one in A-flat is by far the most popular, and for good and sufficient reasons. It is tuneful in the extreme, it offers as great a variety of contrasted moods as would seem possible in any piece of its length. Moreover it is easy to play, without being trivial.



The cheerfulness and vitality that characterize the entire composition are very evident in the opening phrase which is given herewith. It is followed by a song-like section in simple four-part harmony, the pedal contributing but three notes. The same melody is repeated, appearing this time as a solo for the left hand, the right hand playing a succession of chords, which makes an attractive part because it is so musical. After a repetition of the first part, we have another melody in D-flat, distinctly Readian in its character, bright, cheerful, musical, and very rhythmic. A musicianly interlude connects this with the final appearance of the opening movement, this time registered for full organ.

The offertory in B-flat is an especially fine organ number. The first part (Maestoso) is suggested by the illustration.



This figure is repeated several times, but always with enough definite changes in melodic outline or harmonic content to prevent any hint of monotony. The second part (Larghetto) is another good specimen of Mr. Read's melodic gift. This is continued for sixteen measures, modulating to B-flat; when the melody is resumed, it proceeds for a few measures as at first, and then just naturally strikes off into an entirely different tonal path, giving us a new "tune," but quite in the spirit of the one that preceded it. This melody occurs twice, with an interesting episode in C minor between. The composition comes to a sonorous close with a repetition of the first movement, plus a coda of eight measures-a fine full organ effect.

In the Postlude in G we have a shining example of Mr. Read's ability to use a phrase often, and at the same time invest it with the utmost interest by slight but effective changes. This composition opens



with the motive shown. Later we find it in many interesting and always musical versions. The second half of the first movement is in the relative minor, and the motive is presented in yet another way. The second movement (Andante) is a beautiful melody of twenty measures, and it is to be noted that the second period of eight measures is not merely a repetition of the first period, which is usually the case, but, as our mutual friend Perlmutter would sav. "is something else again yet." The extra four measures might appear to some to be extraneous, accustomed as most of us are to eight measure periods, but they seem to fit snugly just as though they belonged there-and they do. They give the necessary finish to a most attractive lyric phrase that otherwise would be incomplete. Altogether, this POSTLUDE in G is an excellent number and. popular as it is now, will be more so as it becomes better known.

Of the three MARCHES, that in C is somewhat reminiscent of Scotson Clark of more or less blessed memory—the only instance



however in which these compositions under discussion are reminiscent of any one. The PROCESSIONAL MARCH in B-flat is a very good number considered from any angle



but seems to call for no special remark. except that the composer kindly dedicated it to the writer of these lines-who is very proud of the compliment. The FESTIVAL MARCH in E-flat is the best of the three. The opening is of a distinctly noble character, and in addition, possesses both simplic-Beginning softly on a ity and dignity. closed swell, it gradually works up to a most effective climax with full organ. Connecting this with the second part is one of those admirable little interludes for which the amateur organist (or any organist whose instrument is limited in mechanical devices) will be specially grateful. It is played with the right hand alone, and thus the left hand is free to follow with ease the composer's direction to "gradually reduce to Melodia and Dulciana." The second part is a smoothly flowing solo with the simplest of accompaniment—a sprightly melody of more than the usual interest. This proceeds for sixteen measures with only one measure repeated—a distinctly Readian characteristic. After a spirited interlude, the melody is given again, but with entirely different registration. A return to the first part brings the composition to a full and jubilant close.

Turning to the compositions of a different type, we have the PRELUDE in E-flat, MORN-ING PRELUDE, EVENING PRELUDE, all, as their titles indicate, intended for the opening strains of the church service, and they are appropriate for this purpose, or for use at any time or place, where, for a brief period, quiet or meditative music is needed. To the same group may be added the LARGHETTO in F, the Allegretto in E-flat, Meditation, PRAYER, DEVOTION, QUIETUDE, and SUPPLI-CATION. These pieces breathe the very essence of repose and calmness but at no sacrifice of strength or dignity-two masculine qualities that are only too often absent from music of this sort. Without these qualities it merely drops to the level of sentimentality, or may even become maudlin. That they are melodious goes without saying, the harmonies are rich and varied without the least attempt at ultra-modernism, and they may be played acceptably on any organ with two manuals and a few well chosen registers--which is an indication that the music is intrinsically good.

The PRELUDE in E-flat begins with fourpart harmony with pedal. After some twenty measures of this, follows a melody in B-flat, accompanied in the simplest man-



ner. This melody is not repeated, as it might have been, but the composer invents for us an entirely different one, a fluent song without words, that cannot fail to be pleasing, no less to the elect than to those not so favored. The third part, with which the composition closes, is not, as might be expected in any work written in the so-called "song form," a repetition of the first part. There is a suggestion of the opening theme, but merely a suggestion. The solo is given to the left hand while the right plays a

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contrapuntal part above it. It reminds one of a butterfly hovering over a bed of flowers, part of the scene, but free, spontaneous and natural.

It is not necessary to quote more from these quieter moments of Mr. Read's creative activity. Enough has been said perhaps to give some idea at least of their value to the church organist, the teacher, and the recitalist, and in fact to any music lover really searching for the "enduring qualities of sincerity and dignity." However, two numbers yet remain that would seem to demand—or rather to deserve—more than a mere mention. They are the BERCEUSE in B-flat, and the PRELUDE AND MELODY in F.

The Berceuse is a lyric of genuine tonal beauty and grace, and possesses as much



variety of mood and form as could well be crowded into three pages of music. The second part gives the melody to the left hand and chords to the right. It is followed by the opening section without much change. The third part is in the Key of E-flat, and will be recognized as being built on the opening theme, a sequential figure being used frequently throughout the entire number—imitation, but free and unfettered and spontaneous. The first part appears again, but with a different accompaniment. A unique coda of ten measures, gradually diminishing in tone, brings an expressive piece to an appropriate close.

Of the Prelude and Melody in F, while the Prelude perhaps calls for no remark, being very brief, the Melody is distinctive. It begins as shown. A second melody, its



contrasting qualities arising partly from being placed in a lower octave, and partly from being cast in the relative minor, is next presented. After an interlude of four measures (right hand and pedal) the organ is prepared for the next part in B-flat. This beautiful melody appears again in the left hand, completing a very attractive section,

after which there is a return to the first part, repeated without change, and the piece closes, giving an impression of exquisite calm and peace.

And so ends a quite inadequate estimate of a musician who signally deserves well of organists everywhere. The few measures of music printed in the course of this article obviously cannot give more than a hint of what the compositions really are, and very little of the charming effects possible with the pieces in their entirety. The examples are intended to arouse interest in the work of a strictly American composer who is not "wearing yellow clothes" nor "blowing a horn." The name of Edward M. Read is already well known in organ circles, but it ought to be better known, and it is to be hoped that this slight tribute will have the effect of stimulating an increased interest in the work of a Composer who is both "worthy and well qualified." Incidentally the writer had in mind the performance of a duty towards which we are most derelict-namely, that of breaking our alabaster boxes of appreciation, and of bestowing a verbal wreath or two while he who is most concerned is still with us and capable of enjoying these gifts, instead of waiting until . he does not need to care what we think of him or his work. As a final word, it is devoutly wished by those who know Mr. Read and his works best, that this public recognition of the place he occupies as a creator of charming and valuable music, will have the much to be desired effect of stimulating him to add considerably to his alltoo-small list of works for the lordly instrument that he loves and understands so well.

#### OTHER NUMBERS

THE reader will undoubtedly be interested in brief mentions of some of the other works not dealt with in particular in Mr. Rickaby's article

The Allegtetto in E-flat is a rather charming little conception with a first theme



as shown in our illustration; it is more than matched by an exceptionally musical middle theme that makes pure musical beauty without any great depth. It is the kind that will make an attractive offertory.

OFFERTOIRE in E-flat opens with a processional-like passage for loud organ that may



not be so very interesting, but the contrast section is built of a typical example of the Composer's melody creations—simple melody over rhythmic pedal and left hand. It makes a good number for service use as a prelude or postlude.

SUPPLICATION in G opens with ordinary materials which in the recapitulation are



ornamented somewhat, as shown in our illustration; this treatment so enhances the value that the piece is worthy of mention here.

EVENING PRELUDE in A-flat is a quiet,

meditative piece that depends on tone color to enhance its interest; it is restful and subdued and will serve well as prelude or offertory for the evening service.

Larghetto in F is a rather tuneful work, though not up to the standard set by Mr. Read for his more melodious creations; however like all Read compositions, it is practical music, easy to play, and graced with human musical qualities sufficient to make it an attractive piece for the church service.

MORNING PRELUDE is somewhat like a pastorale; it has a good 6-8 rhythm, and the middle movement comprises a rather pretty melody.

OFFERTOIRE in F is built like the other OFFERTOIRES, with a strong first movement and melodic contrast section, though in the present number the materials are not quite so good as in the other OFFERTOIRES. It is none the less good service music that can fill its place well in the organist's routine.

PRAYER in E-flat is a very quiet, short number, that fits its title well and may be of use in the service wherever a short reverent number is desired.

### A Suggestion

THE music which meets with the most popular acclaim is Russian, particularly Tchaikowsky. The music which had the least success was American. More than three times as many people bought tickets for the all-Tchaikowsky program as for the all-American program. The unanimity with which Americans agree that American music ought to be encouraged is only exceeded by the unanimity with which they agree to let the other fellow support it.—Reported from an Orchestra Director's Office.

# Playing Fair with the Builders

ERNEST L. MEHAFFEY

NDIVIDUAL tastes among organists are most pronounced, and from many standpoints are hard to understand. Every organist has his own ideas as to just how every organ should be voiced, and when an organist hears or plays an organ which does not meet his own particular ideas, he does not hesitate to broadcast emphatically his opinion—without taking into consideration the conditions which have to be met by the builder.

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Mr. George S. Hutchings, that genial gentleman whose artistic contributions to organ building made his organ one of the best and most favorably known of his gencration, once said, "Take ten organists, set them in ten separate rooms, ask them to make out a specification of ten stops, and you will have ten different specifications." Any organ builder will tell us the same thing.

What insignificant things cause many organists to condemn a builder! Perhaps an organist does not care for tilting tablets. Perhaps the Swell Tremulant is on the left of the Swell tablets instead of on the right—immediately he says, "So and so do not know how to build a console. I wouldn't consider them on my proposition." Perhaps the Dulciana is not voiced to his liking, immediately he says, "That Dulciana is vile, I wouldn't have so and so build my organ" and he never looks at the good things in the organ in question.

Has the organist ever stopped to consider what a builder must contend with when he is building his organ? In making up his specifications, price must be considered, for few and far between are the churches with unlimited funds for the purchase of the instrument. Usually the funds are far too little. Then it is up to the builder to make up a specification which will have good individual registers and at the same time balance tonally and give plenty of volume for the edifice into which the organ is to be installed. In the smaller churches, where an Aeoline is often desirable for the softest stop, the builder is many times compelled to advise putting the money into something of more value to the full organ, and is compelled to voice his Dulciana soft enough to use for the quieter parts of the service.

Then along comes an organist who finds fault with the specification because there is no Aeoline in it, or because the Dulciana is not loud enough to suit him. The organ builder gets the blame, of course.

Voicing of the individual registers is also a problem. If the builder voices to suit John Smith, who likes the old-style broad Salicional, along comes William Jones who likes the keen strings; and Jones finds fault—and condemns the organ builder.

How many architects take the trouble to consult an organ builder when the building is planned? Not many, as any builder will testify. Many resent the friendly call of an organ builder, taking it as a reflection on their ability to design the church. One or two instances will illustrate my point. Some years ago a certain church planned on a sizable two-manual organ. Then funds for a three-manual organ became available from an unexpected source, and a three-manual organ was purchased. To install it the organ floor level was dropped ten feet, the Great placed behind a plaster wall, and the Swell over the Great. The organ is muffled beyond all hope, and the builder gets the blame. Another case happened in a church in New Hampshire where the architect planned a chamber ten by ten, and twenty-five feet high, with two openings for the tone, both about ten feet from floor to the top of the arch. The organ had to be installed with the Swell over the Great. Of course it is muffled-and the builder is blamed. Perhaps some day someone will discover how tone can be sent through a brick or plaster wall, but no such discovery has as yet been made.

Floor space is another necessity. Chests take up room. Pipes crowded together cannot speak properly or give the adequate tone they are designed to give, but many times organists will insist on getting all the organ into the space that it will accommodate. Don't insist on the builder doing something which his good judgement tells him will be unsatisfactory. In connection with the question of space, a little jingle appeared some years ago in The Diapason and I am going to insert it here!

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"An architect Smithers was named
Who for his church buildings was famed,
Left a space six by eight,
For Swell, Pedal, and Great,
And the poor organ builder was blamed."

We who play organs, who are honestly striving to be a credit to our profession, can be of much assistance to the builders. First, when we are called into consultation regarding a church, we can assist that adequate space be planned. We can call in two or three competent builders and secure their opinion on the planning of the organ chamber. Second, in planning the specifications, we should get the builder's viewpoint on the general make-up and voicing. He has definite ideas as to how the organ should be voiced for the church; we should not hinder

him by insisting that certain details that suit our particular fancy be carried out. Particularly true is this when the size of the organ is very limited.

I know personally many of the best-known organ builders and their representatives. They "rub up" against each other in competition, each emphasizing his good points—and the other fellows bad ones, sometimes—but taken individually and collectively they are a high-class group of men, who will do their best, and are continually doing their best to build good organs in spite of handicaps which are often well-nigh insurmountable. Cooperate with them, meet them half-way, and we shall become more and more proud of our American organs which are second to none in tone and mechanical perfection.

#### Courtesy

COURTESY is politeness springing from kindly feeling; an act of kindness done with politeness. We consider ourselves a public servant, and courtesy is a duty public servants owe to the humblest member of the public. There is a courtesy of the heart—it is allied to love. From it springs the purest courtesy in the outward behavior. Life is not so short but there is always time enough for courtesy. A good word is an easy obligation—and not to speak ill requires only our silence, which costs us nothing. Many a time may an adversary be made to grace his own defeat by a union of courtesy and talent, even as the sandal-tree perfumes the hatchet that cuts it down. Hail then! ye small sweet courtesies of life, for smooth do ye make the road of it, like grace and beauty, which beget inclinations to love at first sight: it is ye who open the door and let the stranger in. Welcome, then stranger, whoever thou art!—A. B. Stuber in Enter Nous

### The Rational Treatment of the Swell-Box

GEORGE ASHDOWN AUDSLEY

HERE is, when properly viewed, no purely constructive portion of the modern organ deserving more careful consideration and artistic treatment than the Swell-box; yet, so far as our observation has been carried during the past fifty years, or, indeed, since we introduced for the first time, in the history of organbuilding, compound expression in the organ by directly associating two tonal Divisions Subdivisions, controlled by separate Swell-boxes, on one manual clavier, there have been no clear evidence that any organ designer has specially studied the construction of Swell-boxes with the view of artistically and effectively adapting them in all respects to the nature and volume of the sounds they are required to control.

We unhesitatingly assert that every Swellbox should be designed and constructed with special regard to the tonal character and power of the pipe-work it is to inclose, and to which it is to impart artistic and effective

powers of expression.

This common-sense method would, of necessity, call for different acoustical conditions or properties in each Swell-box installed in an organ, providing, of course, that the proper classified stop-apportionment is made in each Division of the instrument, as set forth in our System of Tonal Appointment.

Such adaptation seems to be undreamt of under the present prevailing old-fashioned and unsystematic method of stop-apportionment, and, accordingly, little, if any, serious consideration is given to the artistic development of Swell-box construction. All that organ-builders to-day seem to aim at is that the Swell-box, when applied to any or every tonal Division of an organ, shall, when closed, as completely as ingenuity can devise, annihilate the sounds of the inclosed pipework. A greater blunder was never made in organ construction; and it is remarkable that it should be so generally tolerated by organists who may justly claim to be highly accomplished musicians.

It is somewhat surprising, considering the great importance of the subject, that so little has been said regarding the Swell-box by the writers of the several works on the organ published in England; while in those published in Germany and France the subject has been practically ignored. The first and only work of any real importance published in England is that entitled, "The Organ, Its History and Construction," by Edward J. Hopkins and Edward F. Rimbault, LL.D., the first edition of which was published in 1855. The revised edition of 1870, before us as we write, contains a very superficial dissertation on the formation of the Swellbox, and not a word recommending its multiple introduction in an organ. When the work was written only one Swell-box was considered necessary in an organ of any size; as exemplified in the most important Concert-room Organ constructed up to that time—the instrument, of one hundred speaking stops, installed in St. George's Hall, Liverpool. As the work is necessarily little known to-day, the few remarks it contains of any importance respecting the formation of the Swell-box may be quoted here:-

"The peculiarity of the Venetian swell consists in the front being composed of a series of 'shades' or 'shutters,' measuring from six to ten inches in breadth, and from one and a half to two and a half inches in thickness. Each shutter is hung on an axis placed one-third from the top of its breadth. The edges of each shutter are bevelled away at an angle of about 45 degrees, so that the bevelled surfaces are parallel to each other, and each two contiguous boards are made to overlap each other, the bevelled surfaces meeting, so that the whole front may be quite flush or even when the shutters are elosed. An arm projects a few inches from each shutter, in a line one above another, and these are all connected with a perpendicular rod, so that when the rod is raised, which is done by means of a pedal, all the to overlap each other, the bevelled surfaces of the shutters are covered with felt or some such substance to make them fit closely and shut in the sound. Cloth and matting were for some time used as a lining to the box to deaden the sound when the swell was closed; but they exercised a similar influence also when it was open; besides which the former material harboured moths, and the latter crumbled into dust, some of which found its way into the pipes. Brown paper well coated with glue, covers the pores of the wood of the box, and so keeps in the sound when the shutters are closed, at the same time that it presents a hard surface to reflect the sound when they are open.

"On a well constructed Venetian swell, a practised performer can imitate, not only a gradual crescendo and diminuendo, but also a sforzando; a very small opening being sufficient to make an immediate burst on the ear, while, when the shutters are closed, a close imitation of an echo is produced.

"A good Venetian swell, constructed on the ordinary principle, is capable of producing great effects of light and shade; yet attempts have been made from time to time to increase its contrasting powers. One plan consisted in enclosing the original box in a second case, with a space of a few inches left between the two at the sides, back, and top, and filling the interstices with shavings, sawdust, or any other material that would prevent the escape of sound. In the front were placed two or even three sets of shutters, which did not all open simultaneously, although acted upon by one pedal, but, by a suitable arrangement of cranks and levers, on the gradual depression of the pedal, one set commenced its motion, then a second, and finally the third, each of the latter two with an accelerated pace, as compared with that of the one that preceded it; so that all three sets arrived at their extreme opening at the same moment, the shades falling into parallel lines, presenting scarcely obstacle to the free escape of all the sound which the enclosed pipes were capable of producing. The box of the Swell in the organ at St. James's Church, Bristol, built by Smith of that city in 1824, under the direction of Dr. Hodges, was constructed in the manner just described. Another plan provided the back as well as the front of the swell-box with Venetian shutters, as was the case in the Parish Church, Doncaster; while the chief peculiarity in the third plan, devised for the same purpose, consisted in furnishing both the sides as well as the front of the box with shutters, as at York Cathedral. In this latter example the shutters were made to work vertically.

"A swell imparts to the sound of an organ an agreeable undulating effect, similar to that produced by the wind on the sound of a peal of bells when it bears their tones first towards, then from the listener. An organ with a swell is, in fact, as much in advance of an organ without one, so far as the power of giving expression to music is concerned, as a modern pianoforte is superior to the old harpsichord."

So wrote one of the most distinguished English church organists of the nineteenth century. Yet, so far as his remarks on the Swell extend or imply, no evidence is given that he contemplated, as he wrote, the necessity for, or the importance of, introducing more than one Swell-box in an organ. Showing how long established habits cramp one's imagination. Did he ever dream as he penned the words we have quoted that before many years had passed, the powers of expression, by means of the Swell, would be given to every tonal Division of the organ? However this may be, shortly after the publication of the edition of his work from which we have quoted, he had his attention directed to the advantages to accrue from the introduction of multiple Swell-boxes; and the artistic value of compound expression as evidenced in the unique appointment of our own organ.

No other work on the organ was published in England, or elsewhere to our knowledge, previous to the year 1892 in which any additional matter was given regarding the construction of the Swell-box; or in which any mention was made of the desirability of extending it to another Division than that designated the Swell Organ.

Having become fully satisfied of the absolute necessity for the introduction of the Swell-box in every tonal Division of the organ, if it was to become a sufficiently flexible and expressive musical instrument, which at the time it certainly was not, we decided to bring the question directly before organists of the country, for we felt that to rouse any interest in it among organbuilders would be absurd. Accordingly, in September 1891 we delivered a long lecture on "The Swell in the Organ" before The College of Organists. This was published in a series of four Articles in the "English Mechanic and World of Science" between October 9, 1891, and January 1, 1892. In this lecture an earnest endeavor was made to impress the organist with the great importance, from an artistic point of view, of imparting adequate powers of tonal flexibility and expression to every Division of the Organ: a proceeding which, up to that time, had not only been neglected but foolishce

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ly condemned by the very men who should have demanded the adoption of so obvious and necessary an advance in the appointment of the Monarch of all Instruments.

Commenting on the lecture, the late Mr. Alfred J. Hipkins, the great authority and writer on musical instruments, ancient and modern, remarks in his Cantor Lecture delivered before the Society of Arts, of London,

on February 9, 1891 :-

"The chief advocate for the extended introduction of the Swell-box in this country is Mr. G. A. Audsley, who has not only urged it on logical grounds in his treatise on 'Concert, Church, and Chamber Organs,' published in the columns of the 'English Mechanic,' (1886-8), and his recent lectures on 'The Swell in the Organ,' but has practically proved the great advantages to be secured by the multiplication of expressive departments in the organ. About twentyfive years ago he schemed and constructed his own Chamber Organ, which was when finished, and still remains, for its size, the most flexible and expressive pipe organ existing. This can easily be understood when it is known that out of its nineteen speaking stops fifteen are rendered expressive by being enclosed in swell-boxes. The two expressive divisions of the Great Organ, on the lower clavier, are enclosed in two independent swell-boxes; the only stop here unenclosed being the Principale Grande (open diapason, 8 feet). The upper or Choir manual being entirely expressive. The range of nuances secured by these means is remarkable, while the tone qualities remain unaffected, and their balance is under perfect control. Mr. Audsley now advocates enclosing portion of the Pedal Organ to make the bass also expressive."\*

At the time the lecture was delivered, although we had decided that every Division of the organ, manual and pedal, must, if the instrument was to adequately meet even ordinary calls that would be made on its tonal resources in artistic playing, be rendered flexible and expressive, we had not then reached the full development of our System of tonal appointment, such as is now formulated with single and compound flexibility and expressive on all claviers, supplemented by expressive Ancillary Divisions, calling for not less than three Swell-boxes in small organs to possibly as many as ten in a prop-

\*"Journal of the Society of Arts, London, August 14, 1891.

erly schemed Concert-room Organ of the first magnitude.

Notwithstanding the fact that the lecture was delivered before the most important body of organists in England, and published in full in the widely circulated "English Mechanic," it utterly failed to create an immediate response in any practical direction. So great was the apathy on the subject in the organ world at the time, that in the next work of any importance on the organ published in England, entitled "Organ Construction," by J. W. Hinton, M.A., Mus. Doc. (London, 1900), all that is said regarding the Swell-box is:--"This should be firmly fixed: it must not vibrate or shake when the louvres slam. Its sides should not be less than 11/4 inches thick." Not a word is said respecting the question of multiple Swells. The subject is simply ignored.\* Although the work is supposed to be what its title would imply, not a word is said regarding the form or construction of the Swell-box, beyond the statement that its "sides should not be less than 11/4 inches thick," no material being mentioned.

In the most important work of the class published in England, entitled, "A Practical Treatise on Organ-Building," by F. E. Robertson, C. I. E., (London 1897), a few remarks are made respecting the Swell-box as follows:—

"The construction of the Swell-box belongs properly to this department, and the first and most important caution is on no account to make the Swell-box too small; it cannot be too large, it is hardly ever large enough. Not merely must the box give the room necessary for the plantation of the pipes, but it must give them room to speak as

\*The strange misconception displayed by this distinguished organist and lover of the old "hitch-down swell-pedal," is shown in the foot note on page 84 of his work. He says:—

"The Balance Swell Pedal" is a contrivance admitting of the Swell shutters being left stationary at any angle. There are many grave drawbacks to this plan. The shutters generally fail to close tightly; indeed, are never properly closed. It is very hard to obtain a 'Sforzando' effect. The rocking pedal (balanced pedal) is usually in the centre of the Knee board, thus hampering the organist when he endeavours to pedal, using the Swell at the same time. The advantages claimed for the Balance Swell appear to be principally imaginary."

Such was the class of food served to the organ world, in the closing year of the nineteenth century, by a learned Doctor of Music and a Fellow of the Royal College of Organists, and printed in a pretentious work on "Organ Construction." freely as if they were not enclosed. It is on the consideration that an inefficient swell absolutely injures the tone of the pipes that the writer bases his preference for an unenclosed as second manual where money and space are not available for a box of adequate size, and those who have had to do with organs will know how seldom the condition of an adequate swell is fulfilled. Owing to the reverberations, a swell that appears amply large will still be found to injure the tone of some of the lower pipes; in particular, it is not advisable to plant them near the sides of the box. A good Swell-box for a large organ should be 3 in. thick of solid wood, painted and varnished inside for the benefit of the tone. As the inside of the box is always dark, its walls and the wooden pipes are best painted white. It has been suggested that the walls should be made of thin panels, wth sawdust or similar material between, to deaden the sounds; but it is a question if this style of construction gives the resonance of solid wood. The shutters should be vertical, about 9 in. wide, and turning on brass cups resting in mounted pivots; the cups should be uppermost, so that dirt cannot collect. The top pivot can be a plain round one, working in a slot, in which it is confined by a cleat, by turning which the pin can be tilted out and the shutter lifted off its bear-The edges of the shutters should be lined with felt, to make them close tight when shut, and they are sometimes made with a rebate instead of a plain face, the idea being to deaden the sound better when shut . . . There will be least strain on the pivot when in the centre of the shutter; but if there are pipes near the front, this position will sometimes make the inside of the shutter project too much, so that the pivot has to be placed back of the centre. The position of the pivot should be marked on the face of the shutter, and as 45° is a sufficient angle of opening, the pin of the lug which engages the opening trace should be 221/2° in advance of this position, and the central distance of pin and shutter centre should be as much as possible."

This authority does not allude to the desirability, or, as we hold, the necessity of adapting the construction of the Swellbox in all cases to the special character of the pipe-work it contains. But regarding the introduction of more than one Swellbox in an organ, he goes so far as to add:

"To Mr. Audsley (in the columns of the 'English Mechanic') is due the credit of having been the first to propose a more rational use of the swell, by enclosing stops of different character of tone in different boxes, so as to obtain what he calls a dissolving view effect, melting the flute-tone into the string-tone gradually, and producing much finer effects than can be obtained by the mere duplication of a manual by putting similar stops in a box."

In another work entitled, "Modern Organ-Building," by Walter and Thomas Lewis (London, 1911), all that is said regarding the materials and construction of the Swellbox is as follows:—

"At one time a great many builders constructed Swell-boxes of brown paper stretched upon light wood frames. As many as four separate frames of this material, with an air space between, being employed. Various other materials have been employed; among them may be mentioned ordinary building bricks.

"At the present time wood is the material that has found universal approval; the top, sides, and back of the boxes being constructed of match-boarding nailed to a frame with a space between of about two inches. This space is filled up with tightly packed sawdust. Most swell boxes are brown papered upon the inside."

Again, in this work, no allusion is made to the introduction of more than one Swellbox in an Organ; showing how old-fashioned methods cling in the conservative organbuilding world.

Mylate and esteemed friend. Hilborne L. Roosevelt, of New York, with whom I was in correspondence on the Swellbox question shortly after the construction of my own organ, was the first organbuilder to fully realize the value of, and to practically demonstrate the necessity for, the introduction of multiple Swells: in this departure from the then prevailing practice he was enthusiastically supported by his talented manager. Mr. Walter F. Crosby. In the divided Organ of onehundred and fifteen speaking stops, installed between the years 1879-1883, in the Cathedral of the Incarnation, Garden City, L. I., four independent Swell-boxes were introduced, controlled by two balanced Expression Levers.\* In the year 1883 Mr. Roosevelt constructed the fine organ, of sixty speaking stops, for the First Congregational Church, Great Barrington, Mass. This instrument was the first, so far as we can learn, constructed by an organ-builder in which the Great Organ was given powers of tonal flexibility and expression by having the following seven of its seventeen stops inclosed in a Swell-box:—

QUINT					٠				51/3	Feet.
OCTAVE Q	UI	N	9	٠			٠		22/3	66
SUPER OC	TA	VI	2		۰	۰			2	- 66
MIXTURE									IV.	Ranks.
SCHARFF									III	46
EUPHONE									16	Feet.
TRUMPET						٠			8	44

This was a practical recognition of the value of the system of extended powers of tonal flexibility and expression we had practically inaugurated twelve years before in this direction. In this instrument Mr. Roosevelt also inclosed the Swell and Choir Organs in Swell-boxes.

A most interesting and striking comparison regarding the views held by leading English and American organ-builders on the subject of multiple Swells in the Concertroom Organ was afforded by the schemes submitted for the important instrument to be installed in the Centennial Hall, Sydney, N. S. W. Carefully comparing the schemes submitted by William Hill and Son, of London, and Hilborne L. Roosevelt, of New York, it seems very difficult to discover on what ground, save actual favoritism, or, perhaps, the matter of cost, the commission was given to the former firm. In the present Article our remarks must be confined to the Swell-box question.

In the Hill scheme the Pedal Organ has 26 stops, all of which are unexpressive; the Great Organ has 28 stops, all of which are unexpressive; the Choir Organ has 20 stops, the five lingual stops of which are inclosed in a special Swell-box and rendered expressive; the Swell Organ has 24 stops, all of which are expressive, being inclosed in a Swell-box; the Solo Organ has 20 stops, all of which are unexpressive; and the Echo Organ has 8 stops, all of which are unexpressive. Accordingly, this large instrument—we cannot call it important from any art point of view—has out of its 126 speak-

ing stops only 29 flexible and expressive, inclosed in two Swell-boxes.

Turning to the scheme submitted by Roosevelt, we find a widely different state of mind regarding the Swell-box question clearly indicated; and eloquent proof of his sense of the importance of, and the necessity for, the extension of powers of tonal flexibility and expression by the only means possible in the organ. In this scheme are appropriated to the five manual Divisions of the organ one hundred and four complete and separate speaking stops, apportioned in the following manner. The Great Organ has 28 stops, 17 of which are inclosed in Swell-box No. 1. The Choir Organ has 19 stops, all of which are also inclosed in Swellbox No. 1. The Swell Organ has 30 stops, all of which are inclosed in Swell-box No. The Solo Organ has 17 stops, all being inclosed in Swell-box No. 3: and the Echo Organ has 10 stops, all of which are inclosed in Swell-box No. 4. Accordingly, there are 93 manual stops inclosed and rendered flexible in tone and expressive, and only 17 stops exposed and unexpressive. At the time this scheme was prepared, Mr. Roosevelt had not carefully considered our system of compound flexibility and expression: but, subsequently, we had his personal assurance. during a consultation we had about three months prior to his death, that he intended to adopt our system on the first favorable opportunity. His untimely death was an irreparable loss to the organ-world.

In the Concert-room Organ we designed, and which was installed in the Festival Hall of the Louisiana Purchase Exposition, St. Louis (1904), five Swell-boxes were introduced; compound expression being imparted to the Third Organ of 34 stops; 23 of which were inclosed in Swell-box No. 2, and the String Organ of 11 stops inclosed in Swell-box No. 3. Introducing for the first time in the Concert-room Organ a complete String Organ of fourteen ranks of pipes, and the principle of compound flexibility and expression.

Before proceeding further, it is, perhaps, desirable that the Principles which should direct the construction of the Swell-box be clearly set forth.

#### GENERAL PRINCIPLES OF SWELL-BOX CONSTRUCTION

I. That the Swell-box shall be made of sufficient internal width, depth, and height

<sup>&</sup>quot;It is greatly to be regretted that this once beautiful divided organ has been disgracefully neglected, and allowed to be largely ruined, by those, whoever they may be, who ought, in common decency, if not by positive office, to have guarded this unique and valuable instrument from absolute vandalism.

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to afford ample space for the accommodation of the inclosed pipe-work in all directions; to give every pipe sufficient room to speak properly; and to provide convenient means of easy access to every pipe, small and large, and labial and lingual, for tuning and regulating.

II. That the interior surfaces of the Swellbox shall be such, and so finished, as to be of a uniform, hard, and sound-reflecting character: so that all tendency to absorption of sound or the deadening of brilliancy of tone may be avoided. With this aim all the surfaces must be left free and unencumbered; and no large wooden pipes are to be planted directly against or very close to them.

III. That the Swell-box shall be so constructed of suitable material and thickness, and having shutters of the necessary thickness and form, that when the box is closed a correct pianissimo will be obtained without in any degree producing annihilation of tone or destruction of the characteristic quality of any stops speaking within the box.\*

IV. That the Swell-boxes of all the tonal Divisions and Subdivisions of the organ shall be constructed in such a manner and of such materials as to be consistent with the requirements and conditions imposed by the tonal character and penetrating quality of the voices of the pipe-work they inclose. This principle dictates that every Swellbox, in a properly appointed organ, must be specially devised for the work it has to do in the acoustical development of the instrument.

V. That the Swell-box applied to the Great Organ, or any portion thereof, shall, preferably, be shuttered on the front and also on one or both sides. In the case of this foundation Division, as large a portion of the box should be shuttered as practicable; it is desirable on occasions to have as little obstruction to the free egress of sound as possible. This treatment is not desirable, under ordinary favorable conditions of space

\*A stupid and ignorant disregard of this essential condition—scientific and artistic—by modern organ-builders; and its acceptance by organists who ought to know better, have done infinite damage to the effective powers of expression in practically all the recently constructed important organs in this country. When will our organ designers condescend to study the pianissimo effects of the grand orchestra, and learn to be wise?

and position, in the Swell-boxes of the other Divisions or Subdivisions of the organ.

VI. That the Shutters of the Swell-box shall be of sufficient thickness to secure the desirable pianissimo effect when closed, and of sufficient width to produce a gradual crescendo in opening, and the minimum of obstruction to the free egress of sound when fully open. They must be so made as to keep their true form; and are to be properly carried on steel pivots, and balanced as may be necessary to secure correct action. No Shutters should be less than 10 inches in width, and Shutters of 15 inches are desirable in large boxes.

Respecting the First Principle set forth above, very little need be said; for it must be obvious to every one, at all acquainted with the behavior of organ pipes while speaking, and the ordinary phenomena of acoustics in sound production and diffusion, that a spacious Swell-box is of primal importance. It is also necessary to provide room for easy access to every pipe, for tuning and any requisite regulating. But, as on the one hand, considerable space is required for the accommodation of large Swell-boxes, and, on the other hand, large and properly constructed boxes are necessarily expensive, it is hardly to be wondered at that those of proper dimensions are rarely furnished in the organs built to-day. The temptation to economize material of the desirable character, and to save expensive labor, is always potent in an organ factory; and, accordingly, one cannot wonder why insufficient Swell-boxes are the rule rather than the exception. Nothing but a proper and binding Specification by an Organ Architect can be certain to secure properly dimensioned and constructed Swellboxes.

According to the Second Principle, which also alludes to the diffusion of sound, directions are given that the interior surfaces of the walls and ceiling of the Swellbox shall be so finished as to become, as largely as practicable, reflecting. This condition requires the entire interior surfaces shall be free from irregularities of a formative nature; and that they shall be hard and perfectly smooth. This necessary condition can be secured by different treatments; but that which will be found satisfactory can be produced by firmly gluing stout cotton sheeting, or the finest wall burlap made, all

over the walls and ceiling; and then painting it with three coats of best white lead and linseed oil paint, and, when dry, covering the same with a full coat of the finest hard-drying white enamel paint. This treatment will produce a hard and glossy surface of a highly reflecting character. The inside of the shutters should be painted, directly on the wood, in the same manner. If there are large wood pipes in the box, they should also be painted and enamelled.

The third Principle refers to matters of the greatest importance. Too much attention cannot be given by the organ designer to the choice of the materials for, and their proper use in; the construction of the Swellboxes suitable for the different tonal Divisions of the organ, as specially alluded to under Principle IV. Of all the materials now used, wood is the only suitable one. The absurd use of brick and mortar, reinforced concrete, lath and plaster, and such abominations, beloved of unscientific and inartistic organ-builders, who generally omit such building matters from their contracts as not belonging to the work of the organ factory, should be rigorously condemned by every organist and musician worthy of the

The woods most suitable for Swell-box construction are yellow and white pine. The former for boxes containing stops of powerful voices, requiring great control; and the latter for boxes in which stops of refined and soft intonation are planted. But as these woods are somewhat expensive, especially when of the desirable quality and are used as they should be, organ-builders frequently use inferior and much cheaper woods, and with them undesirable modes of construction, with the view of rendering all portions as impervious to sound as possible. In this direction, organ-builders make very serious blunders.

The walls and ceiling of a detached Swellbox, in their best treatment, are made solid; constructed of strong frames filled in with flush panels, necessarily of the same thickness as the frames, all strongly glued up and dressed perfectly level and smooth. All to be finished on the inside surface as directed in the remarks on Principle II., and on the outside to be either well painted or varnished, to prevent direct action of moist or very dry air. The thickness of the walls and ceiling may vary between 1 and 2½ inches, under usual conditions, and ac-

cording to the tonal character of the pipework they inclose, as directed in Principle III. Mr. F. E. Robertson recommends, in his work, 3 inches of solid wood for a "good Swell-box for a large organ"; but such a thickness will seldom be desirable. But this author, like other writers on the organ, contemplated only one Swell-box being required; and the adaptation of it to the demands of the tonal powers of the stops inclosed seem to have been overlooked. We think we are correct in stating that the fine Swell-boxes made by Roosevelt rarely exceeded 13/4 inches in thickness. He was too good an artist to believe in Swell-box annihilation of tone. It has been a common practise to construct the walls of the Swellbox of rough frames covered on both sides with common match-boarding, and to fill the space between with sawdust or some other deadening material. This cheap and undesirable method should be condemned by the Organ Architect. We are informed by a talented organ-builder that he has proved that a most efficient Swell-box can be formed with walls and ceiling constructed of strong frames, 2 inches thick, covered on both sides with "Beaverboard" 1/4 inch thick, well coated with glue, securely attached, and well painted, preferably after the manner already directed in the remarks on Principle II. He says: "This leaves an air-space between the coverings, and as their surfaces have no projections or recesses, the sound is reflected wonderfully when the box is opened. and when closed a perfect pianissimo is obtained." In this method, by graduating the thickness of the framework and, accordingly, the internal air-space, boxes can be adapted to the requirements of the inclosed pipe-work.

We are strongly of opinion that most efficient walls could be formed of thick plate glass firmly secured in wood frames. In the organ made by Cavaillé-Coll, and installed in the Church of St. Vincent de Paul, in Paris, the Swell-box had its sides and back paneled with plate glass; but we know of no other instance of a similar treatment. An inferior class of glass, left unpolished, would be suitable and inexpensive, and its reflecting power would be highly favorable. The box could be well lighted from the outside, thus preventing undesirable internal heating, likely to affect fine tuning. Proper means of entrance for tuning, etc., must be provided.

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In all cases the shutters must be built up of several pieces of wood, glued together at their edges, in the manner followed by Roosevelt; or of three or more layers of differently-grained wood, well glued, so as to prevent warping or bending in any direction. The shutters should be made of the finest and lightest straight grained white pine, and be carried on pointed steel pivots working in hard bronze cups. Thick and soft felt must be glued to their closing edges.

Regarding what is directed by the Fourth Principle little need be added to what is said in the opening portion of this Article. The common-sense nature of the conditions imposed by this Principle must be recognized by every organist endowed with true musical sense, or is capable of grasping the problems involved in the scientific and artistic tonal appointment of the organ. It simply stands to reason that if the stop-apportionments of the several Divisions and Subdivisions of the organ have to be different in tonal character and power; then the Swellboxes which inclose them must likewise be different in sound-controlling powers. Obvious as this must be, the question has never been discussed in any work written on the organ; and the necessity we claim seems never to have been recognized in the organbuilding world. Again we ask, When will organ-builders learn to be wise?

That which is directed by the Fifth Principle cannot be accepted as of general application, for it may be impossible or undesirable in many cases. Although it stands to reason that as little interference as possible should obtain with the free production and emission of the sounds of the stop-

apportionment of the Great or Foundation Organ, for richness and grandeur should, at all times, characterize its tonality; yet the great value if its harmonic-corroborating forces being under a scientific control must be recognized by the musician, although it is almost universally scouted by inartistic organ-builders. When no important labial unison foundation stops are directly associated with these harmonic-corroborating forces it will be sufficient to employ the ordinary form of Swell-box, shuttered in front only. In the event of the Great Organ being entirely inclosed, the manyshuttered Swell-box becomes essential. In the use of the Subdivisional Swell, tonal flexibility rather than expression will be commonly resorted to.

The necessity for what is directed by the Sixth Principle is so obvious that further remarks are almost unnecessary: but it may be added that wide shutters (provided that they are properly made) are strongly to be recommended, in face of the opinion of so great an authority as the late Dr. E. J. Hopkins, who gives widths of from six to ten inches as sufficient. The adoption of wide shutters is desirable on all practical grounds, because they produce the most gradual and effective crescendoes in opening and the least obstruction to the passage of sound when open. Shutters wider than fifteen inches have been used recently in English organs.

More of interest could be said on the construction and special treatment of the Swellbox; but the most important details have been commented on; and this Article has exceeded the desirable length imposed on the writer.

### Resistance

THE longer I teach, the more I am impressed with the infinite capacity of the human mind to resist the introduction of knowledge.—

Prof. Lounsbury of Yale

# College of the Pacific

CONTRIB.

THE College of the Pacific, at San Jose, California, occupies a unique place in the educational history of the State. It has the distinction of being the first college of Liberal Arts in California, and of offering the first course in medical instruction on the Coast. Like many famous institutions of to-day it had its conception in the dreams of early missionaries sent out by the Methodist Episcopal Church. In spite of the primitive conditions then prevailing in California, the almost prohibitive prices coupled with the meagreness of the funds available and the limited number of people who cared to furnish aid, these missionaries of courage and faith began to plan for the founding of a university. After more than the usual hardships were surmounted, a charter was issued in 1851 to the new institution to be known as the "California Wesleyan College," a name which did not meet with full approval and was changed the following year to "University of the Pacific." It brings a smile to read that the first two buildings completed were known as "The Female Institution" and "The Male Department." Full courses leading to the Bachelor degree were organized and a faculty remarkably well prepared for that day engaged. The first regular graduation occurred in 1858 when ten young men and women completed the courses in their respective departments.

The Civil War and ensuing hard times put the College in financial straits, which it managed to survive, and its consolidation in 1896 with Napa College, another Methodist Institution, made its future assured.

The establishment of the School of Music in 1876 with F. W. King as chief executive was with the laudable aim of "giving special attention to those who desired to study music as a fine art rather than as an amusement." Thus was established another tradition for the College of the Pacific (as it was now called) and one that was particularly notable, as at that time the serious study of music was by no means a popular vocation. For the first ten years piano, voice, and a little harmony were all that was offered, though instruction in these courses was of a high grade. By 1890,.

however, the Conservatory faculty numbered nine teachers, the curriculum now including violin and more advanced harmony work, as well as counterpoint, notation and biography.

In 1895 Maurice Leon Driver superseded Mr. King as dean and it is interesting to note a "teacher of guitar and mandolin" was added. The Conservatory building had been newly completed, an organ installed, ensemble classes organized, a choral society formed, and the Mus. Bac. degree was offered at the completion of the four-year course.

About this time the now well-known organist Dr. Humphrey Stewart was elected to the deanship, and a later change gave that position to Pierre Douillet. Up to this time the Departments of Art and Expression had been building themselves up independently of the music school, but in 1910 all three were included under the Conservatory. From this time on these closely allied departments served as a unit in furthering the artistic ideals of the College and surrounding community. In theory important additions were made, dictation and sightsinging required, and a class in public school music started, until by 1918 the Conservatory had reached a point in its development that approaches what we are familiar with to-day.

Mr. Warren D. Allen, well known on the Coast as a splendid organist and musician, had become dean, and Mr. Howard H. Hanson and Mr. C. M. Dennis had been made heads of the theory and public school music departments respectively. A higher standard of performance in applied music, an expansion in theory and methods, and increased attention to public performance became noticeable. With the resignation of Mr. Allen (to accept the position of organist at Stanford University) the position of dean was filled by Mr. Hanson until 1921 when he left for Italy on a three years' leave of absence after winning the Prix de Rome offered by the American Academy of Fine Arts. Since that time the position has been filled by the present executive, Mr. C. M. Dennis, whose unusual ability as an organizer and developer in the ensemble field has been unquestionably demonstrated by the excellent grade of productions given the past few seasons by the A Capella Choir, an organization with few equals in college circles.

In September, 1922, Mr. Allan Bacon, A.A.G.O., came to the College of the Pacific as head of the departments of organ and piano, and his ability as a teacher of unusual merit has been a noteworthy factor in the deep interest shown in both these fields. It was his ability in these twin roles that established his reputation during his preceding three years at Parsons College in Iowa. Since coming to Pacific his enthusiasm for the organ has been a decided factor in further strengthening that department, and his aim is to make its influence still more vital on the Coast.

Mr. Bacon's concert activities in the piano field since his affiliation with this college include a faculty piano recital, lecture recitals at Pomona College and at State Teacher's College in San Jose, and at numerous high schools over the state, as a part of the regular extension work of the college. As an organist his services have been much in demand.

The growth of the Conservatory has been steady and gratifying. The past year found the number of students registered considerably larger than the preceding year. With the increased importance of the name of the Conservatory in musical circles throughout America as shown by such honors as

Pi Kappa Lambda and Mu Phi Epsilon, the growing reputation of chorus, orchestra and A Capella choir, the superior excellence of the students' performances and the splendid faculty, it is not surprising that the Conservatory of Music is better known than the College of which it is a part.

Registering about one-third the entire enrollment of the institution, the Conservatory has had the power to influence the curriculum very definitely. The Bachelor of Arts degree is granted to those who fill the regular requirements for the degree with a major in music, allowing 45 units of music class work toward the degree. The Bachelor of Music degree is granted to those completing the music course with 30 units of Liberal Arts work as a requirement. The ensemble work, drawing heavily upon the college students for its maintenance and the many programs given by the Conservatory, have a decided influence upon the education of those who come primarily to get the work in the College of Liberal Arts.

In order more fully to serve the educational interests of the State it was decided several years ago to move the College to Stockton, California. A forty aere campus, \$750,000. worth of new buildings, and an additional endowment of \$750,000. are the results of this move. Classes will begin the fall term of 1924 and all indications point toward a vastly increased field of usefulness for this veteran in the field of education in California.

### Music Study

In The Minneapolis High Schools where school credits are granted, for music study, 16 per cent of the students who studied music last year received the highest marks and 3 per cent failed, while only 9 per cent of the non-music students tested received the highest grade and 12 per cent failed—a good comparative test as to the educational value of music. At Magdalen College, Oxford University, England, 10 per cent of the students study music and win 75 per cent of the prizes and scholarships, while the remaining 90 per cent of non-music students take only 25 per cent of the honors—and this has been the average there for a period of thirty years; rather convincing proof of the superiority of music training.—Donald Konklin in The Metro-Nome.



MR. ALLAN BACON

Head of the Organ and Piano Departments of the College of the Pacific, concert artist, and champion of the cause of contemporary American organ literature



FAY SIMMONS DAVIS

Contributing Editor

### The Gospel of Effort

FAY SIMMONS DAVIS

AX O'RELL'S definition of luck is work. "Luck means rising at six o'clock—living on a dollar a day if you earn two—and minding your own business. Luck means appointments you have never failed to keep—the trains you have never failed to meet—the friends you have never failed to serve—the job you have never neglected."

Labor was said by the ancients to be the price which the gods put upon everything.

Mendelssohn, an earnest worker, was so eager to become a fine composer that he cried to his critics, "Stick your claws into me! Don't tell me what you like, but what you don't like, so I may work the more intelligently!"

Alexander Guilmant, the great organist, amazed all who knew him by his program of daily incessant work, yet many indifferent organists of today have said to me that they "would give anything to play as he did!"

Paderewski has often been heard to practise a phrase hundreds of times in his search for perfection. Yet when I urged a youth to practise a difficult organ passage ten times, he exclaimed, "Whew, what a dunce folks will think I am!"

Beethoven was almost totally deaf and burdened with sorrow when he wrote his greatest works. There was scarcely a measure that was not rewritten many times.

Handel, when a boy, had to support his mother. His life was filled with interruptions, and his sacrifices were many, yet in one year alone he composed "Saul," "Israel in Egypt," the music to Dryden's "Ode," and the opera "Jupiter in Argos."

Haydn was bitterly poor. He was valet, boot-black, almost everything but an undertaker, in his youth. Yet he was ever searching for higher opportunities which he grasped with all his might when he found them.

Emerson was right when he said that a task was a life-preserver. History tells us that Michael Angelo was drawing plans of St. Peter's at 89. Cornaro wrote his last version of "The Temperate Life" at 95. Durand edited a volume of his own at 110! Yet all about us are strong men of 50 who are "retiring" for several good (usually poor) reasons of their own.

There are few children of fortune among the world's successful people. Success came to them in the same vital manner as to the men of yesterday—through the gospel of effort.

"The ideal life, the life full of completion, haunts us all. We feel the thing we ought to be beating beneath the thing we are."

Just as soon as we realize "the thing we are" from that moment we become nearer the "thing we ought to be." Comparison has aroused our slumbering faculties and ambitions. Never again can we feel the same contentment. Only our best efforts will still the longings of our awakened souls.

Dangers surround us on every side. Our present day life shows us riches without temperance—pleasures without restraint—liberty without reserve—power without limitation. Men must turn to God for guidance. Just now they seem to have lost the road to Paradise.

No man can live unto himself alone—others are always involved. I, for one, am thankful to be involved. I am a musician, an organist, if you please—a musical missionary. Other organists feel as I feel. The ministers of our churches depend upon our best efforts and our every co-operation to assist them in the stupendous task they have undertaken to influence men through the teachings of their Maker. We organists hope, Oh! so earnestly, that we are doing our part to help bring about a New Earth, so that men may walk with God, from their darkness into His light.

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### Choral Art

WILLIAM RIPLEY DORR

HORAL ART! How seldom do we hear a performance by a church choir which we would unhesitatingly place in this category!

The reason for this is not hard to find. There are certain fundamental principles underlying musical performance in general, and ensemble music in particular, which are almost invariably made use of by directors of choral societies and orchestras, but of which no thought seems to be taken by choirmasters in general in regular church work.

Whistler characterized art as "enduring and eternal beauty." Keats said, "Art is beauty, and beauty is truth." These definitions bring us to the starting point of Choral Art, which is the selection of the music to be sung. Unless the music itself be intrinsically beautiful, unless it have some real spiritual content and genuine worth, no amount of art can give it a convincing performance. It is at this point that the good taste of the choirmaster enters. It is evident, then, that to achieve an artistic rendition of any composition, the first essential is to discover and bring out the latent beauty of the music, and of the words also, if the music be vocal. This is interpretation.

Thus it will be seen that the selection of the music is a matter of prime importance. A vast quantity of church music has been written, printed, sold and sung, which is entirely innocent of any spiritual inspiration, although much of it is academically without a fault. But no amount of endeavor on the part of the interpreter can bring out qualities which do not exist in the music.

The simplest interpretation of musical beauty, or art, is of course by means of the solo voice. The soloist expresses his interpretation of the music directly, with his own voice. This explains the magnetic drawing power of our great vocal soloists. The beauty of the music is conveyed directly to the hearer by the singer.

A little less direct is an instrumental interpretation, for the limitations of the instrument may hinder the full and spontaneous expression of the deepest feelings of the artist.

Still less direct is the interpretation of

the choir conductor who must express, through the voices of others, his artistic ideas. And least direct of all is the expression of the orchestral conductor's interpretation, for he must first convey his ideas to his performers, who in turn express these ideas through their instruments.

And yet we find the general artistic level of orchestral work superior to that of choir work. Why? Because orchestral directors always avail themselves of the chief aid to artistic ensemble, which choirmasters, especially if they play the organ, usually overlook entirely. This aid is conducting.

Art in musical interpretation presupposes three essential things. The first is artistic feeling and intelligence on the part of the interpreter. No matter how beautiful the composition may be, if the performer be incapable of himself appreciating its entire content, it is obvious that he cannot reveal its beauties to others.

The second is a complete understanding of the music and a thorough comprehension of its message, without which not even an artist can be successful in his performance. Sometimes this understanding requires both diligent search and careful study of the music and of the words.

The third essential for the performer is sufficient technic, and for the choirmaster this means both the technic of conducting for himself and real choral technic on the part of his choir. Without the first he cannot convey his interpretation to his choir and without the second they cannot convert his interpretation into convincing music.

All of the foregoing leads to but one conclusion, from which there is, as far as I can see, no possible escape. This conclusion is, that if the choirmaster aspires to artistic choral work for his choir, he must consider himself the artist and the choir his instrument. In other words, to secure a really artistic interpretation from his choir, the choirmaster must first conceive his interpretation himself, and then convey it to his choir by intelligent, significant, conducting.

Choirmasters have often told me that they do all their conducting at rehearsals and that they work out their interpretation there, consequently it is not necessary for them to

direct the public performance. This is all wrong, and this idea accounts for much of the unconvincing and expressionless choir singing we hear. This system results in a merely mechanical and automatic repetition of a previous performance. It is a fact, although seldom recognized, that though one is able to play a composition with real musical feeling, it is utterly impossible for him to tell anyone else exactly what he himself has done, even immediately after his own performance, let alone tell anvone else what should be done. It is also important to realize that two people can play the same notes and follow the same expression marks. and the performance of one may be rich in true musical feeling, while that of the other may be utterly lacking in it. This is because it is no more possible for one to describe a musical performance so that another can reproduce it, than it would be for one artist to describe the coloring of a painting so that another could reproduce it; both are so subtle as to defy complete definition. For these reasons, an artistic choral performance can never be attained unless it be an actual, vital, intelligent interpretation, with all the finer and more delicate nuances born of the inspiration of performance. No choir can give a convincing performance merely by following, even to the letter, the choirmaster's previous directions. The musician must play upon his instrument! For real choral art, the choirmaster must conduct his choir in their public performances, even if he does so with one hand while playing the organ.

#### DIRECTING IN CHURCH

This brings up a very important question: is it legitimate to direct a church choir in a church service? This matter may be considered from three viewpoints, but the all-important principle to be kept in mind is simply that the best music we can possibly produce is none too good for the worship of God; consequently this end not only necessitates but justifies the means.

From the standpoint of securing artistic results the question is not open to argument. Conducting is absolutely indispensable artistically. Is it not absurd for us to expect good results from non-professional singers without a director, when we would never for a moment expect an orchestra of professionals to play without a director?

Aesthetically it depends entirely on how it is done. If the conducting be done quietly, unostentatiously, and gracefully, it is not objectionable in the least.

Spiritually the effect of conducting depends much upon how it is done, also very much upon the sensibilities of the individual worshipper. Ostentatious and violent conducting can entirely counteract the uplifting effect of the most beautiful singing. On the other hand, it is possible to conduct in a quiet manner from an inconspicuous place, so that no one could raise a legitimate objection. In general, a safe rule to follow in a liturgical church, is that at a strictly musical service, it is entirely in order to conduct freely, but at regular services it is better to do so as inconspicuously as possible and still get the necessary results.

#### PRACTICAL DIFFICULTIES

AND now let us consider the practical aspects of the matter. In many churches I have seen choirmasters laboring under physical handicaps which absolutely prevented their getting good results. Often they were unaware of this as they did not appreciate the necessity for conducting. When faulty conditions are recognized they can usually be overcome in part if not entirely. Obviously the great essential is for the choir to be able to see the director. Next in importance, the director should be able to hear the choir. It is desirable, but not entirely necessary, for the director to be able to see the choir. It is also desirable in a liturgical church for the director to be able to see both the altar and the congregation.

If a consideration of the arrangements for the choir shows that these desirable conditions are not present, there are four possible ways in which the situation may be bettered, one or more of which may be applicable to the situation in question. If the choir cannot see the director when he stands in his customary place, perhaps he can easily move to a point where they can all see him. If he is not the organist this is usually easy, but if he is the organist it may involve moving the console.

In Ascension Church, Stillwater, Minnesota, was a nice old tracker action Steere and Turner, the console of which was in the nave. Of course I could not see the choir nor hear them well, as they were in the chancel around the corner from me. So we moved the entire organ around ninety degrees, putting the console in the chancel, and greatly improving the musical results,

as well as making it much easier to follow the service.

Sometimes it helps matters to move the choir so that they can see the director at the console. This is not often possible with a large chorus, but with a quartet it is sometimes both easy and efficacious.

It sometimes happens that if the console is moved to the best possible location, it puts the organist into too conspicuous a place to permit his conducting without detracting from the general effect. In this case it is often feasible to use a curtain or screen so that the congregation cannot see the organist. If this screen to be effective has to be too high, sometimes the console can be sunk into the floor from twelve to eighteen inches, thus bringing the screen below the normal line of vision.

In many Episcopal churches the console is at one side of the chancel, behind the choir stalls and facing them, so that the singers on the opposite side can see the organist but those on his own side have their backs toward him. In this case excellent results can often be obtained by the use of one or two large mirrors, placed on the opposite wall of the chancel from the console, and painstakingly adjusted so that those on the extreme ends can see, whether they be small boys or tall men. (If one happens to be mathematically inclined, this makes an interesting problem on paper, as the distances can be drawn to scale and the mirror located so that the angle of incidence is equal to the angle of reflection, for each end of the longest choir stall.)

At Emmanuel Church, LaGrange, Illinois, I used this plan and it made directing at services a joy. We never needed to use a leading note, and I did not need to lead the choir continually with the organ, but could conduct them as I pleased and accompany them as I saw fit. Many times we have sung the Kyries unaccompanied, and varied the expression each time, without previous rehearsal of the effects, just because the choir could and did watch me. What a delight it is to be able to sing a little gem of an anthem like Stainer's "WHAT ARE THESE" (which has no introduction) without a leading note! It gives a director a real thrill to have the gaze of seventy boys and men upon him, all on the alert for the attack. and to hear their clean-cut "Halleujah" ring out of the silence absolutely together with the organ. And what a joy, on a

fortissimo finale, to be able to give a sharp release with the left hand, and simultaneously release the chord on the organ, with absolute confidence that the choir is with the director, and then to hear the echo of the release come back to the organ from the rear wall of the church.

For unaccompanied anthems, which were as frequent as the accompanied ones, I used to slide off of the bench and kneel beside the end of the console, where the choir could all see me direct but the congregation could not. For this trick, as well as for much inspiration, I am indebted to Mr. John Bland of Calvary Church, New York, whose choir's spontaneous and beautiful shading was a mystery to me until I discovered the secret. What a joy unaccompanied work is when one can really conduct the choir! And what a delight to have the choir's singing be independent of the organ in accompanied numbers, so that one can really accompany them with a subordinated organ, instead of merely pulling the singers along with the instrument!

#### SECURING RESULTS

FINALLY, when the necessity for conducting has been realized and the physical conditions have been altered to make conducting possible, there is one more factor to be reckoned with, without which any amount of previous thought and effort will have been in vain. No matter how perfect the conditions, no matter how well he may conduct, the choirmaster can never have superlative music UNLESS HE MAKES HIS CHOIR WATCH HIM. This is a problem of discipline, pure and simple, and perfect attention is exceedingly The great endeavor difficult to secure. should be to inculcate in the singers a habitual and almost unconscious attention, constant at all vital moments, such as attacks, releases, changes in tempo, etc., so that while their eyes may be looking at their music, their attention is focused on their leader.

To secure good attention, it is a good plan to have a friendly heart-to-heart talk with the choir, explaining the necessity for having their attention in order to enable them to do better finished work. They can be reminded of this talk later on if necessary. Doing much singing without accompaniment will improve the attention and many other things as well. An excellent aid is the practicing of dynamic effects while vocalizing. For instance, the director can give the choir

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the pitch for a chord, then as he directs, have them strike a note ff, soften it down to a pp, crescendo to a mf and cut it off with a sharp release, or die away to a pp. It will help much to have him tell the choir that he is going to try to catch them asleep. He can then say, "Now let us have a good long sustained note-watch me for the attack and make a sharp release when I give you the signal." He should then take a big breath himself, which will remind the choir to do likewise, then, when they are expecting a long-sustained note, give them a sharp release after they have held the note only a second or two. For this helpful device I am indebted, as I am for many, many other things, to my good friend and inspiring teacher, Father Finn. The choirmaster will soon notice that anyone who is inattentive and fails to make the release and thus discovers himself singing a solo after the others are silent, will be most careful in watching and obeying the signals the next time. Another valuable aid in training the choir to watch is to take some short number, such as a Kyrie or a response and sing it several times, varying the tempo and the dynamics each time. In almost every established chorus there is at least one old singer who buries his (or her) nose in his music and booms along to suit himself, who feels that he has sung altogether too many years to pay any attention to the director. A director does not wish to hurt the feelings of any member of his organization, and is often most naturally loath to speak to the offending individual for this reason. Giving sudden and unexpected releases will generally cure even a bad case of this kind, for no singer likes to have everyone else know that he has made a bad mistake. If an old fellow is caught in this way several times, he will be sure either to mend his ways or to quit in disgust, and no matter which he does, the choir gets the benefit.

If a man persists in singing too loudly even in the soft passages, although he is careful about attacks and releases, it is a good plan for the choirmaster to warn the other members of his section in advance of what is going to happen and why, and tell them that what is to be said does not apply to them but to one certain individual only. Then the next time the offender repeats his crime of murdering a pianissimo, the director can explode on the whole section as violently as the offense seems to justify and

go as far as he pleases in expressing his opinion of that kind of an error. The innocent victim will take it all to heart, the rest of his section will not mind in the least, and the other sections will hugely enjoy the whole episode.

I have already mentioned the great importance of selecting music which has real spiritual inspiration, of studying the composition carefully to learn its entire content, and of developing the interpretation to reveal its beauties. If the director has any doubt in his mind as to whether a number is worth doing or not, he can analyze it in this way: why was it written? what does it convey? was it inspired or manufactured? A pretty sure test is to play the number, picking out the dominant writing whether it be in the voice parts or the accompaniment, and see whether or not the imagination of the whole effect brings a real thrill with it or leaves one utterly unmoved. The choirmaster can feel quite sure that if the music does not thrill him, who is most aware of and sensitive to whatever virtue it may possess, it will not benefit the congregation to any great extent.

Sacred music, outside of the liturgical settings, usually has one or more of four main reasons for being:

- 1. To express praise;
- 2. To offer a prayer;
- 3. To create a mood or an atmosphere;
- 4. To tell a story.

The most celebrated example of music of praise is probably the "HALLELUJAH CHO-RUS" from the Messiah. This is a wonderful musical reflection of man's concept of the majesty of the Diety. Of an utterly different type, but pregnant with the most ethereal and spiritual kind of holy joy, is Father Finn's exquisitely beautiful but terrifically difficult "ALLELUIA, HAEC DIES." Although the words are Latin, I have never known this number to fail to necessitate its repetition wherever applause was permitted, and I have heard the Paulists do it from one end of the country to the other, and have also sung it dozens of times in concert with my LaGrange boys.

Of beautiful examples of prayer set to music, there are many. A little gem of this kind is Farrant's "Lord, for Thy Tender Mercies' Sake," in which are splendid opportunities for shading in the inside parts. One of the most exquisite as well as the most difficult of musical prayers is Grieg's

lovely "AVE MARIS STELLA," to which Dr. Dickinson has given us the fine English text, "JESU, FRIEND OF SINNERS." Unless one happens to have a well-balanced eight-part choir he should not attempt this, for the final chord in each of the two stanzas is in four parts in the upper voices alone, and very high at that, so that the least lack of balance or faulty intonation is only too painfully conspicuous. It takes much real work to get up a motet like this, but it is more than worth it, for there is more real spirituality in this one brief inspiration of the great Grieg than there is a hundred mid-Victorian excretions of the type of Goss's "O TASTE AND SEE," of which absolutely nothing can be said in its favor except that it is academically and theoretically correct, and that Goss did write some good music. His "O SAVIOUR OF THE WORLD" is a lovely example of the music of prayer.

Sometimes the purpose of a composition is such a subtle and elusive matter as the creation of an atmosphere or mood. The supreme purpose of Tschaikowski's immortal "LEGEND" is just this, and the atmosphere created by the intelligent and artistic performance of this mysterious and beautiful little number challenges and yet defies definition. It is partly the usual fatalistic and gloomy Russian attitude toward religion; partly the tragedy of the misunderstanding of Christ by his contemporaries; partly the foreboding of the Crucifixion suggested by the Crown of Thorns; all this is there and much more. Literally the words put the composition in the fourth category enumerated above, that of narrative, but as the narrative is completely submerged in the atmosphere it becomes simply part of the means of creating the atmosphere.

A diametrically opposite mood to the above is that created by Herbert E. Crimp's charming "Our Master Hath a Garden." This exquisite contemporary English anthem likens the Christian graces to the flowers in a garden, and the whole fairly radiates in a quiet but contagious way the peace and happiness of the Christian life, concluding with a beautiful and appealing little prayer, based upon the symbolism of the preceding text.

No mention of the music of atmosphere would be complete without reference to Cherubini's "Veni Jesu." This simple little motet, when sung in the Latin with a full concept of its meaning, casts a spell in

which the words have little part. It seems to bridge over nineteen centuries of time, the splits and schisms of denominationalism, and the non-essential and unfortunate accretions which burden Christianity today, and in some mysterious way imbue the hearer with a sense of his direct relationship to the Christ. I have had Methodists, Baptists, Christian Scientists, Jews, Roman Catholics, Episcopalians, and many others say to me, "There is something about that little 'VENI JESU' that I have never heard before in music." And I am sure that anyone who has been fortunate enough to hear Father Finn's choir sing it, has felt its uplifting spell. Incidentally, my LaGrange choir sang "VENI JESU" well over a hundred times in church and concert and informally in public in three and a half years, and never grew tried of it, which speaks volumes for its remarkable vitality.

Of narrative music, such cantatas as those written for Christmas, Lent, and Easter, form the best examples. I shall not say much of cantatas and oratorios here, for the reason that there are very few large works in which every component number shows sufficient inspiration and intrinsic merit to entitle it to a performance by itself when judged according to the standards set forth in this article. It is true that there are many beautiful and inspired numbers in many cantatas and oratorios, but since Father Finn showed me what real interpretions means in sacred music, I have been unwilling to perform the chaff for the wheat, and have preferred to use miscellaneous programs in which every number had sufficient merit to be done for its own sake.

It often happens that a composition serves two purposes. A good example of this is Zingarelli's fascinating motet, "Go not far from me, O Lord." The first movement reminiscent of Palestrina, is a beautifully-wrought prayer, but the second is a most refreshing and exuberant song of praise. Martin's classic, "Ho, Everyone That Thirsteth," combines brief narrative with both of these elements of prayer and praise.

The reason that I have dwelt at such length and in such detail upon the purposes of sacred music, is that the understanding of the purpose is the very foundation and cornerstone of intelligent interpretation. When the director and his choir are both

fully eognizant of what they are going to try to express, many of the elements of interpretation will almost automatically take care of themselves.

Recently I heard a choir sing a Kyrie

very rapidly and jerkily.

I feel very sure that when the director of that choir realizes that "Lord, have mercy upon us and incline our hearts to keep this law," is a prayer, and not a command by man to the Diety, the tempo will be automatically corrected.

And if understanding of the purpose of the music is the cornerstone of the structure of the musical performance, it may be well said that good taste, both in the selection and in the interpretation, is the key-stone, for good taste must always be the rock which co-relates and holds together the entire musical structure. In conclusion, then, the supreme purpose of Choral Art in the Church is to bring into the hearts, minds, and lives of men a revelation, or even a fleeting insight into the eternal Beauty and Good which are God.

To this end, it behooves us as Ministers of Music, first of all, to so rule and govern our own lives in accordance with our own highest concept of living, that we may fully understand and interpret the great messages contained in divinely inspired Church music; second, to develop those purely practical and human interests, and the executive ability, necessary to build up and manage any kind of an organization, and especially a choir; and third, to strive continually to improve ourselves in the purely professional knowledge and skill necessary in the selection, preparation, and performance of sacred music.

### Critiques

# Morning Choral

EDITH W. HARTLEY

N MAKING any just estimate of the work done by the Morning Choral of Brooklyn under the direction of Mr. Herbert Stavely Sammond, there must be taken into account the semi-social character of the supporting clientele - the event was a "Winter Concert and Dance". This imposes definite limitations and obligations on a program which in consequence may not include many "ungrateful" numbers of either the modern or the educational order. Another limitation must be remembered - of all the forms of choral grouping, that of womens' voices has the least tonal variety, the least vocal and dynamic range. It is hard enough to find proper contrasts within a number, and still harder to find contrasting numbers for an interesting program.

Within all these restrictions Mr. Sammond produced a most acceptable concert—the entertaining and the lovely were presented along with much that was artistic in the widest meaning of this abused word. Outside numbers from violin and baritone in both solo and obligato form were effectively used to give variety—the only truly

unique number being of this character: an "ARIA" by Bach, without words, sung by the contraltos only, against violin obligato One of the purely -most interesting. choral numbers was "different" enough in its musical content to stand apart, Cornelius "Christmas Song" arranged by Damrosch for a capella chorus with incidental alto solo. In this piece the singers did some of their most telling work and achieved an enviable tonal blending. The best number, considering now both music and rendition, was Elgar's "THE SNOW", (violin obligato) where a shading, intonation, blend, phrasing, all combined in a climactic beauty of which director and chorus had good right to be proud. The Gevaert "NOEL" is a fine addition to any program. The Volga Boatmen's Song" is simply not effective for women's voices alone matter how careful the presentation of its charm; this medium is not convincing. And Rimsky-Korsakoff's "Song of India" loses its most poignant appeal in other than solo form, added voices are only a detraction.

Given a well drilled chorus, eager, on tip toe for the start: Caveat Director! his least signal meets with extravagant response — and the opening number was marred by this overshading; for unless context requires it, a sudden change jars the 3

hearer — it is as irritating as any false alarm. But this little flaw wore away, and both its first presence and its later disappearance speak for Mr. Sammond's training and discipline.

The thirty-two voices comprising this organization are finely balanced and produce a tone whose quality is uniformly beautiful except when high soprano register is used fortissimo. The slight "metallic lustre" here could be corrected if the singers themselves would help the director locate it.

The chorus holds to pitch remarkably well; undoubtedly they are trained to this, but they are helped by a wise arrangement of the parts: first sopranos in the center, second sopranos on one side, altos on the other.

Mr. Sammond's conducting may at times have been a bit conspicuous, but it was efficient, and his careful work in rehearsals was most unobtrusively obvious. He deserves the growing support which so successful a concert warrants.

### Repertoire and Review

With Special Reference to Average Choruses and Quartet Choirs

#### GEORGE HENRY DAY

"SING WITH ALL THE SONS OF GLORY"

EASTER anthem for chorus, within easy 4-part writing for quartet if desired. Four measures of introduction in the key of F lead into a sudden change to G, and on the 7th measure to a brilliant chorus entrance that fairly shouts the Easter spirit. This is developed nicely enough, though the unusual brilliance of the opening measures would be difficult to maintain throughout an anthem. This brilliant entrance, with its unusual organ introduction, is repeated and then there is some contrapuntal work which leads into a slow contralto solo, with the melody harmonized for 4-part chorus without soprano. And then the brilliant entrance again and the piece closes with a great climax. Perhaps the brilliance and swing could be carried along better if there were not so many changes of tonality thrust into the opening section, but they only mean more work for the choirmaster and more security of intonation from the choir; they do not damage the results, they only make them the more difficult to achieve. It is a work that ought to be examined carefully before the Easter programs are made up. (Heidelberg 1923, 15c)

# CYRIL JENKINS "THERE IS A GREEN HILL"

ELEVEN pages of music for chorus, or, with changes in the final pages, for quartet. It is not colorful, like this composer's excellent "Lux Benigna", but rather diatonic and staid. A baritone solo opens the work, accompanied by genuine three-staff organ accompaniment, but on the second page the

four voices displace the soloist, continuing for two more pages in solemn minor mood and block harmony. The baritone again takes the burden of the work, and later the other voices join him, singing in five-part harmony. The work is harmonic rather than contrapuntal, and the steady solemnity of the music becomes, as its composer apparently intended, oppressively forceful. It is easy to do, so that any average chorus will be able to do it well. Inspirationally it cannot compare with the "Lux Benigna" that made its composer famous some months ago; but then it is so easy to do that it can have a much wider field than the former work. There is no straining for effect, though the composer indulges in a little rhythmic freedom here and there. (Fischer 25e)

# GEORGE B. NEVIN "ALLELUIA CHRIST IS RISEN"

ANTHEM for Easter, with rhythmic piano accompaniment of a good character for its purpose, and duet for high and low voices. The duet opens the anthem, and is musical, inspirational and melodious as Mr. Nevin's more interesting numbers always are. An illustration would hardly cover the anthem properly so it will not be presented. The two-part writing is very good, imitative (as such writing should be) and about equally melodious in each part—which combination always produces a good duet. The harmonized chorus part is not so melodious or meritorious, though it is simple and in good keeping with the brilliant spirit of Easter. It might be well to use the two verses of the duet at once and reserve the chorus for a

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single rendition afterwards. The final Alleluias of the chorus are very fine in their effectiveness, but simple and easy enough for any chorus. This number is well worth adding to the Easter program of the average church where the simple beauties of melody and rhythm are appreciated. (Ditson)

# PHILO A. OTIS "THE RISEN CHRIST"

CANTATA of 29 pages for chorus, or, without the splitting of the voice-parts indulged in here and there, with equal effectiveness for quartet, with piano accompaniment. It opens with one page of piano introduction, followed by one page of bass solo. opening chorus number is rather contrapuntal in style and is followed by sopranotenor duet in canon in semibreves. A 6-page soprano solo follows, and is lengthy enough to be used separately at any time if the choirmaster should desire it. A number in 6-8 rhythm for women's voices follows, and is spread out to the goodly length of seven pages, so that it becomes quite an important part of the cantata. And then comes the final chorus, beginning with tenor solo. It is an easy work to do and can be well done by a quartet as by chorus so far as the choral writing is concerned from its spiritual content; the technical features of writing for women's chorus would perhaps be difficult to overcome, and the cantata had better not be considered by any choirmaster save those who have a fairly well-trained chorus of professionals at their command. Otis is chairman of a church music committee-an unusual chairman, isn't he? (Summy 1911, 50c)

#### FRED W. PEACE "From Cross to Crown"

CANTATA of 44 pages for quartet or chorus with piano accompaniment. It opens with a brief introduction and then comes a fine unison passage in solemn minor against a rhythmic accompaniment properly subdued a passage good enough to compare with some of the Maunder writing. After a few minor details of the story the Composer gives on page 9 a fine theme for a fugue—and ruins it by merely writing an ordinary piece. Is he incompetent or lazy? The fine theme remains, just the same. All through the cantata there are snatches of themes and melodies and methods that are intensely musical, some of them even in-

spirational; but the Composer has not seen fit to work hard enough to turn his cantata into a best-seller such as Maunder has achieved at least twice. There is inspiration high enough to have carried this work over, but there is so little genuine labor lavished upon its construction that it remains merely an unusually good Easter cantata—and Easter music is the least inspirational a reviewer ever has to battle with. Hence the choirmaster will undoubtedly find this work towering somewhat above the usual Easter cantata; certainly it is ideally suited to a quartet or volunteer chorus. (Schmidt 1916, 60c)

## R. S. STOUGHTON "RESURRECTION AND LIFE"

CANTATA of 33 pages for chorus. The Composer would not dare try his harmonic and contrapuntal skill on a group of singers, so he restrains himself and makes his cantata as ordinary as possible so the choir will be able to sing it without introducing strange and unheard of keys. The themes and melodies are musical throughout, and even the common-place and tiresome rambling about "there was a great earth-quake" is unusual enough to go down instead of up as it always "should". The opening chorus has a fine vigor and sincerity to it-as long as it lasts. The Composer gets a good effect from his rhythm when "the multitude went before Jesus", and has discretion enough to use a unison for his voices, not because he like many others, lacks either energy or idea, but because he has a good idea and isn't afraid to use it now and then. His accompaniments are unusual, and independent at least part of the time; too bad they were not scored for organ instead of piano. On page 21 he introduces another fine theme, first for 4-part men's chorus, and then for women's, with solos interpolated now and then; his penultimate measure adds individuality to the phrase. The cantata is not difficult and can be done by any average chorus. (Schirmer 1922, 75c)

# BERTHOLD TOURS "God Hath Appointed a Day"

ONE of the best of the Easter anthems of the past generation is this number whose excellence is such as to commend it to choirmasters as strongly today as ever, and, in fact, current Easter programs present it with such frequency that its popularity is unquestioned, just as is also its worth. It

opens with a strong and musical unison for men's voices and then the chorus begins in unison, rising to a fine climax at the bottom of the first page. This is genuine music, not manufactured notes. Then the second page presents a lovely melody, warm-hearted and beautiful, for full chorus or merely quartet, mostly unaccompanied. This appealing theme is handled skillfully by the composer who takes the voices, with the adroit aid of the accompaniment, into strange lands, tonally speaking. And then it reappears in all its original simplicity and beauty, but with a delightful obligato passage in the accompaniment. I have heard this number used in the Cathedral of St. John, New York, when the choirmaster stopped at this point and did not sing the final jubilant chorus that comes next; and the effect was entirely satisfactory. jubilant chorus adds a second section to the anthem and makes it an 8-page number of good length and sound proportions; the jubilant theme itself is a brilliant though simple exultation, which apart from its high-speed spirit is not at all difficult. When we consider the monotonous drudgery in which Easter anthems are almost uniformly ground out by composers, and the altogether inexcusable silliness of the ultraobvious texts about "as it began to dawn", "Christ our passover", "He is risen", etc. etc., to a sickening infinity, an anthem in which the text has something intelligent to say is a wondrous relief to a choirmaster who appreciates the true meaning of Easter and is not a follower of the blind mob. To such choirmasters this number by Tours is unhesitatingly recommended, should they be so unfortunate as not to already possess it in their libraries. (Ditson 5c)

#### VARIOUS

PAUL AMBROSE: "Be Ye Glad", a beautiful Easter song that has real inspiration behind its melody, and sufficient enthusiasm in its accompaniment to put it over well. The first melody is sort of a prologue, but beginning on the bottom of the second page the chief melody introduces a spirit of jubilation that refuses to leave. The writing of two's against threes gives additional character, not in the usual way, however. It is easy to sing and is published in high and medium keys—E-flat to G, and C to D. Schmidt 1919, 60c)

PAUL AMBROSE: "COME SEE THE

PLACE", a real Easter song whose only defect is its commonplace text. It shouts the Easter spirit of jubilation from the first to the last notes and has inspiration written through every measure. Not a manufactured song, just to kill time, or make money, or gain fame; but a song written because a composer had an inspiration. And it is easy to do. Apparently in one key only, E to F-sharp, with an optional A. (Presser 1923, 50c)

F. LESLIE CALVER: "DAWN OF REDEMPTION", a setting of the "as it began to dawn" text for chorus or quartet, with smooth music, very few difficulties, and plenty of variety. It is well written and has perhaps slightly more value than the average Easter anthem seems destined to possess; choirmasters will do well to examine it for themselves, or, if desperate, to order it without examination, as it is well worth adding to the program. (Schmidt 1922, 12c)

J. BRADFORD CAMPBELL: "DAY of RESURRECTION", an Easter solo for high and low voices, with piano accompaniment that adds considerable to the effectiveness of the number, though without being very prominent at any time. It is a broad, big spirited number that seems to fit the baritone voice better than any ofher. There is a good inspirational quality and it has a strong appeal, which is perhaps equally divided between its bigness and its melodic genuineness. It can be safely purchased without inspection, for the congregation is also sure to like it. (Presser 1892, 50e)

W. RALPH COX: "DAY OF GLORY", an Easter song for high and medium voices, with a good quality of musicianship evident throughout. There is a fine climax at the end that will lend a good emphasis on this number of the program, and it is worth it. There is an interesting contrast section to further enhance the value. The Composer seems to be endeavoring to carry his message with conviction, and as musically as possible, without running into sentimentalism; consequently there is an elegant reserve that a singer will need to note. (Schmidt 1923, 60c)

CLARENCE DICKINSON: "PROMISE OF RESURRECTION", 18 pages of fine music for organ (hampered by piano score), violin, cello, harp, and a chorus that is independent enough to be able to do its work well without being pushed over each measure by a hard-working choirmaster. It is an unusual work and fully up to the standard of musical content and inspiration set by Dr. Dickinson for works which have the honor of carrying his signature. There is ample writing in Dr. Dickinson's usual hundred and eighty-four parts, more or less—to be honest about it, he seems satisfied with only eight parts for this work, and does not indulge in that except on rare occasions. He has distributed so much to the solo voices that the work will not take any special time to prepare. It is recommended to every choirmaster who has a professional body of well-trained singers. (Gray 1923, 25c)

CUTHBERT HARRIS: "I AM THE RES-URRECTION", anthem for chorus or quartet, with brief solo or unison snatches. It opens with one page of unison, and then turns into a 12-8 rhythm for all voices, where an occasional turn brings to light forcible measures of considerable appeal. The middle section is contrastingly smooth and subdued and presents materials of good interest, and then comes the original theme again for a brilliant ending. It is fairly easy and brilliant. (Schmidt 1922, 12e)

ORLANDO MANSFIELD: "YES THE REDEEMER ROSE", anthem for chorus or quartet; it begins with soprano solo and then turns to the trio for women's voices on the second page, adding in all six pages of writing for trio of women's voices. Choirmasters able to do it will find this form of ensemble interesting for their programs. (Schmidt 1922, 12c)

G. C. TULLAR: "HE DID NOT DIE IN

Vain", duet for soprano and contralto, suitable especially for Easter evening service, but good for any season of the year when the life and teachings of Christ are being thought of. There is an out-and-out musicalness that severe musicians will frown upon as sentimentality, but so long as the average congregation is most capable of understanding and appreciating these heartfelt songs, there is no argument against them. It is easy to do and makes genuine though simple and sincere, music. (Tullar-Meredith 1921, 60c)

G. C. TULLAR: "In a Garden Lone", an Easter solo for high, medium, and low voices—from B-flat for the lowest, up to F-sharp for the highest notes. It is an inspirational number of sincere sentiment rather than profound musicianship, and will be heard with pleasure wherever it is given half a chance. It is easy to do and attractive to listen to. (Tullar-Meredith 1923, 50c)

ALSATIAN CAROL (GAUL): "VICTORY", three pages of music in minor mood, easy to do for either chorus or quartet, but not easy for a choirmaster who would turn it into something unusual for his Easter program. (Ditson 1916, 10c)

NORMANDY CAROL (GAUL): "THREE HOLY WOMEN", a 3-page anthem that is very simple and easy to do but that has possibilities for a choirmaster who wants to dig into it for something of distinctive flavor. The unnatural accents thrown on "Allelulia" are the chief attraction of the interesting 16th century work. (Ditson 1914,

### Confidentially

THESE reviews are written neither to please the composers nor the publishers, though it is our sincerest wish that they do so; they are written for the average reader who wants music his congregation can listen to with pleasure and profit—when music gives no pleasure, it gives no profit, however intellectual it may be. Each review is written for the reader, to try to the writer's best ability to tell the reader honestly what he thinks of the piece. They are made not for the publishers to sell music by, but for the readers to buy it by. Readers tell us The American Organist reviews never play false, that music bought by them is always as the reviewer says it is. The best of contemporary music—and by the best we mean the most beautiful—is none too good for the 1924 organist to deliver to his congregations; the sole purpose of these reviews is that the individual reader may be able to find that which is truly best for his or her own individual needs.—The Editors

## Tone-Production for Choristers

ARTHUR L. MANCHESTER

Lesson II.

HE harsh tone which characterizes the singing of many choirs can be traced to misplaced and excessive effort. The symptoms of this fault are exhibited in the condition of the throat and mouth. The unyielding jaw, contracted throat and hard inner surface of the mouth and unruly tongue speak eloquently of wrongly directed effort. The tone, instead of flowing freely forward and placing the voice at the lips and teeth, is kept in the back of the mouth, its weight resting on the back of the tongue and causing contraction of the throat and strain at the larvnx. If attention be directed to the throat and mouth, the mind observing the sensations that prevail there, this strain will be perceived and located. If, again, attention be turned to the rib (intercostal) muscles, the wall of the body from the waist upward for eight or nine inches will be found to be rigid and unresponsive. Further observation of these two places will reveal that the conditions in each invariably accompany each other. That is to say, strain at the throat and in the mouth and of the body at the ribs exist together. Further analysis of the situation will establish the realization that mental strain is also decidedly co-existent with these wrong physical conditions.

A study of the lesson in the preceding issue of The American Organist should make clear that both mind and body should be in a state of relaxation, the mind acting easily and with directness; the body responding promptly and without excessive muscular effort. The exercises given in that lesson were intended to serve a double purpose; to concentrate the singers' minds on what takes place in mouth and throat when tones are produced, causing recognition of wrong conditions so that instruction for their elimination might be correctly applied, and to call attention to the relation of breath action to the act of tone production. It was further intended that the psycho-

As the word psychology may be used with some frequency in these lessons, it will be well that all distrust of it be overcome. It will be used as a concise way of denoting the mental attitude toward the various acts involved and toward their consummation in the completed act of tone production. The psychology of singing too often differs greatly from the psychology of speech, and herein lies the beginning of vocal ills.

Speech, through long use, has become a natural operation. There is no thought of special effort being required. Although there are exceptions, as a rule the voice is naturally placed at the teeth and quietly supported by the breath. In singing, unfortunately, we are too prone immediately to think special effort is demanded and we proceed to force action, over-using the muscles and misplacing the effort, with the results described in preceding paragraphs. The first step, then, is to establish a vocal psychology that will correctly place and control all physical acts. The first lesson should be studied in the light of this statement.

When, through use of the experiments described in the first lesson, conditions in mouth and throat and at the ribs are perceived, there will come a realization that the proper placing of physical effort is a matter of breath management. This, combined with right tone-thinking, will furnish the control so necessary to poise and ease in singing. This lesson will deal

with breath management.

Briefly stated, the proper method of breathing for singing is at the ribs. The intercostal muscles and the diaphragm are the muscles immediately concerned. Any breath taking that tends upward, stuffing the upper part of the lungs and stiffening the jaw and throat, is wrong. The breath impulse should be downward, causing an expansion of the body at, and just above, the waist. The sensation of breath intake and outflow should be located there. The strength and steadiness of the breath current should be regulated by the muscles there. The mind should have a firm sense of breath control through its control over the action of these muscles. Every phase of the acts of inhalation and exhalation should be accompanied by a sensation of freedom of body. No sign of rigidity should exist anywhere. There should be no sensation of holding back the breath in an effort to prevent its too rapid use. This form of breathing furnishes the entire motive power of pitch-making and resonating the tone. It should be instantly responsive to the will, becoming purely automatic. The following exercises are used for the purpose of locating muscle action in this method of breathing and to acquire mental control. First let us try to discover the sensation of easy, controlled exhalation.

Blow as at a candle flame, gently but steadily and firmly, so that the flame will be kept steadily bent over at an angle without fluttering. Note the steady pressure of the breath at the rounded lips as it flows out, and also note the sensation, at the ribs, of firm support of this pressure. The breath flows directly from the ribs to the lips and is controlled without effort or mental strain by the action of the muscles there. The throat is

expanded, the jaw hangs loosely, the tongue lies quietly on the floor of the mouth and the roof of the mouth is relaxed and free from even a trace of hardness. The mind directs the flow of breath, easily and naturally, directly to the lips and regulates its pressure there. When all these details have been perceived and a clear consciousness of them established, proceed to the next exercise.

Instead of blowing through rounded lips, whisper "ah" with the jaw dropped loosely and the throat and mouth in exactly the same condition as in the blowing. Breath is controlled as in the preceding exercise and the mental state remains the same. That is, all this will be true if the exercise is done correctly. Very likely, however, the throat will contract, the jaw stiffen and the tongue draw back. The roof of the mouth will also contract and harden. If these changes take place, the flow of breath will be interfered with and will strike the roof of the mouth near the back, or it will hit the back of the tongue, and the "ah," instead of sounding deep and free, will be superficial and sound more like a distorted hiss. Practise this until it can be done easily while conditions of exercise one are maintained.

These two exercises may reveal a fundamental difficulty which must be overcome before the whisper can be flowed out as it should be. That difficulty will be found in the tendency to breathe upward, lifting the chest and stiffening the throat, and also, in the tendency of the rib muscles to stiffen and act unsteadily. So long as this difficulty remains, little progress toward easy tone production will be made. To overcome it use the next exercise.

Place the hands on the ribs, the palm of the hands pressing firmly, but gently, against the sides of the body. Think the breath in, loosening the rib muscles and allowing them to expand carrying the hands out with their expansion. Reverse the process by thinking the breath out with a consequent contraction of these muscles. Take very little breath. The purpose is to release and exercise these muscles rather than to acquire breath capacity. The movements should be free from tension, setting up a sensation of release and ease. The chest should remain quietly firm, the amount of breath taken in not causing expansion of the upper lobes of the lungs. It is a breath gymnastic exercise. As muscular release increases and control grows more confirmed the movement should be increased until a fair amount of breath can be inhaled without lifting the chest or causing strain anywhere.

The underlying thought of these exercises is that the act of breath taking is not the grabbing of a lungful of air, but such a

release of the body about the ribs as will permit the lower part of the lungs to fill without effort, a continuous control of muscular conditions being maintained. The chest remains quietly firm and somewhat high, without conscious lifting, however, and there is at all times a definite consciousness of mental control over the slightest movement about the ribs. Any sense of effort, which should always be slight, is downward as though the weight of the breath rested on the waist.

This manner of breath action will leave the vocal organs entirely free from strain and so regulate the flow of breath that sustained tone can be produced with the same ease of mind and body as is speaking tone. And it is this manner of tone production that the choir singer should master.

The next lesson will apply these exercises more definitely to actual singing.

### Where Happiness is Found

In friendships,
In generous thoughts and helping others,
In friendly letters, in pleasant words,
In little kindnesses,
In work we love, in mutual confidences,
In healthful recreations,
In cultivating the mind,
In doing our duties cheerfully,
In facing life with a smile,
In achieving worthy ambitions,
In the companionship of books,
In always doing one's best regardless of reward.

-Manufacturer and Industrial Review



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## Announcing the Paralagitant

A New Invention by

AARON BURR

MADE this contraption of wood, ivory and rubber, out of (as they say in vaudeville) my own head. It is named after a famous disease, Paralysis Agitans. The victim of this disease is cured with his own momentum. His affliction is such that though he can walk, perhaps, he can not stop walking nor yet turn a corner but proceeds perforce in the direction in which he happens to face. Imagine the situation of a patient in paralysis agitans who lives on the New Jersey Palisades and who takes a walk towards the morning sun. That, as Kipling says, is a story by itself.

The instrument which I have invented is not for the use of physicians nor for the ordinary type of cases in paralysis agitans but is designed for the aid and comfort of a group of theater organists who are only remotely afflicted with this exciting disease. The symptoms exhibited by these latter eases are: firstly, a cramped condition in the left hand; secondly, a queer flutter of nerves in the right hand, the two generally appearing simultaneously and causing, thirdly, a series of convulsions following each other in a circular direction.

A set of these convulsions is known in the trade as an Agitato. And, aside from other associations, the instrument which I have invented is called Paralagitant because it produces a paralyzing agitato—produces it without the sinister cramp, without the dexter flutter—without, in fact, any of the distressing features of the uncomfortable ordeal through which the theater organist must pass in order to produce an agitato.

The Paralagitant consists of two members. A is a small roller with a handle and B is a three fingered claw with similar handle. A minute's operation will convince you of the utility of these simple tools. Take the

roller, A, and run it up the keyboard and then down and then up again and down again! There indeed is a hair-raising run. Now take the claw, B, place upon any part of the manual and the fingers, cleverly contrived, will play for you the chord of the diminished seventh! Move the claw an inch or so to right or to left and you still have the same chord. Whereas a moment ago you could not play consecutive diminished sevenths in any relation other than a minor third apart now you may move this thrilling chord up a second, down a fourth, up a fifth-in fact you can play a tune with it and that .....!! has that not been one of your dreams!

But while you continue to move the claw up and down the keyboard place again the roller upon the keys. Start it about middle C and run up two octaves and a half, run back an octave, up a half octave, down again to middle C and then as fast as possible to the very top key. Now you squeeze the handle of the roller and Presto! a tiny nail is driven into the top key!

This is your time to change hands. You take the roller in the left hand and the claw in the right with the top C nailed down to cover up your movements (a true artist never "shows the works"). Run the roller up and down the bass register a few times the while you release the top C by means of the patent nail puller attached to the claw. Then move the claw about in high register and keep the roller busy in the bass until you feel ready to change hands again whereupon you will drive another nail, this time in the bass—giving tonal variety—and proceed as above.

A child could operate this instrument and could produce the superior type of agitatowhich I have tried to suggest and I feel that

in offering my invention to the theater organist I am doing a deed of sympathy and virtue. I have often felt after hearing an agitato produced by one of our extemporaneous organists that the fellow could not possibly be comfortable after what he had just gone through, nor could he be very happy in spite of the self satisfaction which I could not but suspect him of feeling at his

accomplishment. So I have been often filled with the sympathetic desire to help him out.

And now I have done my bit. Here is the Paralagitant.

#### USE IT AND AVOID THOSE SPASMS—

the cramp in the left hand and the queer flutter in the right.

### If Winter Comes

ROY L. MEDCALFE

OR several days and nights I have been playing an accompaniment for that English dramatic picture "If Winter Comes." Despite the tendency to make one feel a bit gloomy it's an excellent picture for the organist to work with and affords splendid opportunities for the use of good music and the pathetic harmonies of the Tchaikowsky Symphonies, and some of his less ambitious compositions seemed to create a good atmosphere. Tosti's old song "Loves Delight" may not be so familiar as his "GOOD PIE FOREVER," nor is it worn quite so threadbare, but it is an appealing waltz number and makes a fitting theme for this picture. More than likely the greater part of the audience "knew not what I was playing" nor cared, for I kept the organ so soft most of the time that a full chord on the Stopped Diapason was enough to arouse any sleeping customers. During the reading of the tragic letter near the end of the picture, I did not play at all but made up for it immediately afterward by using full organ for the intense dramatic action, stopping at the climax of the scene, then taking up the accompaniment on the Aeolian alone; this seemed effective, judging from the application of handkerchiefs to the eyes. But to quote the picture's theme, "If Winter Comes can Spring be far Behind," and the winter storm of Debussyesque improvisations, and the "ERL KING," faded out with the lovers' kiss, and the crowds left the theater while I used the "Loves Delight" for exit instead of breaking into the silent night with "I'm Nobody's Daddy" as is customary.

During the presentation of this picture I have been wondering why the possibilities of playing good music for good pictures by good musicians doesn't effectually appeal to more of the church and concert organists

who are really too good to be on the other side of the fence. Many have a repertoire which many of us old hard-boiled picture players never expect to accumulate, but which would be excellent musical diet for the masses; yet they only crawl out of their "studiole" on Sundays for a couple of voluntaries and a postlude or so, or perhaps recklessly play the secular CAVATINA of Raff's for an offertory for a few hundred people, when they could just as well be playing Saint-Saens, a little Bach or Widor, in a picture theater and entertain thousands; what matter if it should be required of them to interpolate here and there the sweet strains of "Cut Yourself a Piece of CAKE"? These lesser numbers aren't difficult and at times are necessary and can be served appetizingly.

According to our latest compilation of Los Angeles organists there are more than enough men and women to supply all positions and I am not depreciating their ability as organists, but I do believe that the profession needs at last a few more men of the highest calibre and that if we could induce some of the nationally known concert folks to step in and help us, get into the spirit of picture playing and do their utmost, it would appreciably raise the standard of the men in theaters. I don't know that any moving picture audiences are clamoring for more music masterpieces, but even if a splendid artist were to merely play the often requested "Moonlight Sonata" or Wagner's "LIEBESTRAUME," he would more than likely play more than the first movement of the SONATA and would not omit the beautiful cadenzas in the Wagner numbers. There are many patrons who would often prefer to hear one of the less familiar classics artistically played as an organ solo

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rather than being eternally fed on "Broadway Roses" which soon fade and lay in some music store to accumulate dust. But if there are those of us who persist in keeping in our little rut and doing the same old stuff month after month we may be sure the manager is usually awake and our Winter Comes in all its cold reality and Spring, in the advent of a new organist, invades the valley of the musicians.

### Raymond McFeeters

ROY L. MEDCALFE

TOW over in Pasadena there is a young man whose name would look well in any theater lobby, the display of his picture would prove a "box office attraction" anywhere, and his musicianship would bring back the patron. Raymond McFeeters is known all over Southern California as a most sincere artist; he has given many recitals and concerts up and down the coast as well as in some of the Middle States, on both piano and organ. He prefers piano work just now and is in constant demand as soloist and accompanist for many of the music organizations and concert singers of Southern California. For two seasons he has toured with Grace Wood Jess, having just returned from a tour of the Northwest. For several years he has been a leading organist of Pasadena, playing at the Westminster Presbyterian Church. That his work is most interesting to the layman is apparent in the numbers used at a recent recital: THE FANTASIA (In Festo Omnium Sanctorum) by Stanford, d'Antalffy's MADRIGAL, Saint-Saens' THE NIGHTINGALE AND THE ROSE, Lemare's B minor Nocturne, THE MINIATURE SUITE by Delamarter, closing with Sibelius' magnificent overture FINLANDIA. Many who attend such worthy recitals must occasionally be found in the picture theater and I don't believe the playing of such a program during a suitable picture would displease anyone.

Who's Who in Music in California says that Raymond McFeeters was born in Rushville, Illinois, graduated from the Macomb Conservatory in 1917, graduated from Academy at the Western Illinois State Teachers' College, taught piano (1918-1919), spent one year at Occidental College, Los Angeles, held several church positions in

Illinois and Southern California, has been organist at Westminster Presbyterian Church, Pasadena, for three years, studied organ with Chas. H. Demorest in Los Angeles, three years piano study with Abby deAvirett and harmony under Carolyn



MR. RAYMOND MCFEETERS

Alchin, has given many organ recitals, toured with Gamut Quartet, three years with Occidental Glee Club, two years with Orpheus Club, and is a member of the Gamut Club. The press comments that "The poise and self-possession of the youthful performer are worthy of mention," "his work is winning his recognition as one of our most promising musicians," "his program was given with delightful skill and marked devotional effect," "he plays with excellent technic and poetic interpretation." Glancing through his repertoire I found many brilliant numbers which would be adaptable to theater organ works. There are practically all of the standard works of the masters and many compositions by the moderns: Debussy, Ravel, Prokofieff, Granger, Scriabin. It is also refreshing to note that Rachmaninoff wrote something besides his C-sharp minor PRELUDE and that he is not mentioned as the discoverer of blue

Mr. McFeeters' remarkable technic, sympathetic interpretation, discriminating understanding of his work, and his charming

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personality, presage a most brilliant future for him, though I fear his artistry will come to us from the concert stage instead of via the theater organ console.

The tired theater organist may feel that he needs most of his leisure hours for rest and recreation, but even the man on the seven-hour job should do some piano practise and constantly add well chosen numbers to his library-and to be sure I'm right I bought ten dollars worth of music and practised three hours before I began this story. I have observed a tendency among organists who work with orchestras to "let the orchestra do the work" while the organist merely fills in the orchestra's rest period with a mess of improvised nothings. This can scarcely be said to contribute to the development of our profession and if the practise is not dropped the respect of the public for the organist will also take a tumble. Such disregard for the work at hand may pass the management for a time. but for the good of the music world it will be well "If Winter Comes" for the indifferent organist; and perhaps there is a man with a McFeeters equipment willing to elevate the organ program to its rightful niche.

## A Sugar Plum

NE of the outstanding features of the convention was the playing of those members whose work lies in the direction of the theater. Mr. Firmin Swinnen, Mr. Adams and Mr. Harrison (I mention but three out of many) gave remarkable exhibitions of what can be done on an organ adapted for theater work. The concert in the Eastman Theater in which the orchestra and various solo organists took part was interesting from every point of view. It demonstrated how the church organist is a long way behind his brother of the theater in technic, stop manipulation and rapid adaptability to varying conditions and emergencies. Mr. Firmin Swinnen, who, I was told, came from Antwerp Cathedral, played the solo part in the first movement of Widor's FIFTH "SYMPHONY," which had been cleverly scored for orchestra and organ by Mr. Adams, and included in it a \*PEDAL CADENZA of his own. Both it, and the playing of it, were phenomenal. I regret that

I missed the demonstration on the following morning by members of the Theater Players' Society. I am told that it was a remarkable exhibition of every conceivable style from grave to gay. I was immensely impressed by the work of the theater organists, and, while the two styles of church and theater playing must of necessity be kept distinct, in a variety of ways the church organist has many lessons to learn from the best of his theater confreres. Bossi's littleknown Concerto in A minor for organ and orchestra with its lovely slow movement and a new work for a similar combination by Mr. Eric DeLamarter, splendidly played by Mr. Palmer Christian, made up a very fine program. Mr. DeLamarter is the assistant conductor of the Chicago Symphony Orchestra, which, under the conductorship of Mr. Frederick Stock, gave Toronto many musical treats in conjunction with the Mendelssohn Choir nine or ten years ago. His work revealed imagination and a complete orchestral technic. It is a matter of regret that such a work can of necessity be but rarely performed.

There was, of course, the inevitable talk on "raising the standard of music in the church." This has been discussed at great length and with great warmth on many Everybody apparently thinks occasions. there is room for improvement and yet nobody seems to have a solution of the problem. It seems to me that clergy and organists alike, sometimes one, sometimes the other, and sometimes both, are sadly given to underestimating the intelligence of their listeners. I believe that only by giving people the best at all times will they ever be brought to appreciate the best. One does not give anybody dishwater to drink in order to prove that champagne is a delicious wine. I once heard a late Bishop of Colchester say-it was Bishop Johnson and he was a musician of no small attainments: "Don't try to make music religious; it will only result in mawkish sentimentality. Select only the best and perform it in the best way and it will automatically become religious." These words might well be hung on the wall of many a choir vestry. Apropos of this, I cannot refrain from quoting Mr. Frank L. Sealy, the venerable and energetic warden of the American

\*The PEDAL CADENZA is published by THE AMERICAN ORGANIST and may be obtained at 40c a copy.—

Guild of Organists, who said that there was just as much need of less jazz in the pulpit as of less jazz on the organ. He told the audience that on his recent travels he had seen a sermon advertised as "Samson, or the most expensive haircut on record." cannot help feeling that the organist who was required to select a "suitable anthem" would have his difficulties. I also heard a few days ago from a friend of mine in New York who told me that he had recently seen a sermon advertised, with unusual candour, as "Bunk." But still, as Mr. Sealy said, there are sometimes quite as good men in the pulpit as there are on the organ bench!

There is another aspect to a convention, which is sometimes lost sight of. It is so much in the interest of all musicians that they know one another personally. Good

impressions are sustained, poor impressions are corrected, and in every way, both socially and musically, it would appear that a convention is a splendid opportunity for forgetting one's own immediate affairs and taking part in a movement which affects the profession as a whole. I look back on the Convention with the greatest possible pleasure for many reasons, not the least of them being the making of new friends. In Mr. Harold Gleason, who, by the way, told me he had pictured me as a thin, austere man with grey hair, I found a very fine player and a most companionable man. Firmin Swinnen will no longer be a name in a paper, but a man with a superb organ technic and a fund of excellent stories. Mr. Palmer Christian will remain in my mind as a great organist and a very delightful gentleman. - Healy Willan in The Toronto Conservatory QUARTERLY REVIEW

# Current Jazz Digest

H.L.B.

"When it's Nightime in Italy", by Kendis and Brown, is a fox-trot with an ordinary verse preceding a chorus of a rather light character. It could be used successfully in the theater.

"Down on The Farm", by Adams and Harrison, begins with a verse that successfully introduces one of the old folk songs, followed by an off-beat chorus of attractive simplicity. Although it has no inspiration behind it, a theater organist with a sense of humor might use it very amusingly. (Shapiro)

"Morning Will Come", by Conrad, starts off with a mechanical verse which only serves the purpose of introducing a decidely tuneful chorus, the melody of which being partially carried by the left hand, makes an acceptable number for neutral scenes. (Harms)

"Good Night", by Bibo and Conrad, is an exceptionally good waltz. The verse is pretty and the chorus is very well arranged and uses the well known bugle call "Taps" and "Good Night Ladies" as the melody which the Composer intermingles with his own themes. This is one of the best popular waltzes we review this month. (Feist)

"MAMA LOVES PAPA", by Friend and Baer, has a catchy little verse and a chorus that

has a peculiar melody that delights the ear. It would be suitable for neutral scenes. (Feist)

"Chansonette", by Friml, is a 4-4 rhythm with a rather excellent verse part and a lovely, winning chorus that is truly musical and fit for concert use as well as popular. This number is especially recommended as it goes well on the organ and is fine for picture work. (Harms)

DUBIN-RATH: "Just a Girl That Men Forget". This is a waltz with a pretty melody in verse and chorus, although there is nothing unusual in the rhythm, the air seems to fit it with more than ordinary success. As this number is already popular, it would be well received in the theater. (Mills)

COLLINS-CAMERON: "You are Easy to Remember". Here is a fox-trot that has a pretty melody in the chorus, a verse that is rather indifferent, although musical and with a good swing; altogether it makes up a fairly good number, and could be used effectively in neutral scenes. (Triangle)

FIORTA-ERDMAN: "No, No, Nora", a fox-trot with a tuneful verse that leads to a chorus of unusual harmony, and good melody. This harmony will be most effective if rendered on the organ, and it is recommended for theater work. (Feist)

"VIOLINSKY"—LITCHFIELD: "JUST FOR MARY AND ME", a fox-trot with a rather pretty verse leading into a chorus that has pleasing melody combined with a good swing that makes it attractive. A few measures contain a strain from the Lohengrin Wedding March. (Waterson Berlin Snyder)

KALMAR: "I'M A SOCIETY BUD", a foxtrot with a verse and chorus of purely straight time, which serves to furnish a snap that is not present in all popular songs. It is easily adapted to an organ and would be appreciated by an audience. (Waterson Berlin Snyder)

LINK-BRITT, RUSSELL: "SWEET PAPA JOE" has a jazz rhythm in 4-4 from beginning to end. The swing of the rhythm is carried for the most part by the left hand in an unusual way. This number would be fine for dance hall scenes. (Waterson Berlin Snyder)

KALMAR-RUBY-HANDMAN: "LEFT ALL ALONE WITH THE BLUES". This is not a "blues" number as the title suggests, but a fox-trot with a pleasingly simple verse, followed by a melodic chorus that introduces in the last few measures a catchy change in time—the right changes to 3-4 rhythm, while the left hand remains in 4-4. This number could be successfully used in the theater. (Waterson Berlin Snyder)

WARD-KAPLAN: "I'm Through with You" has a rather sweet little verse, and a chorus suggestive of a "blues" fox-trot, carrying all through it a mixture of "blues" and melody that is delightful. (Waterson Berlin Snyder)

KLEIN-BREUER-AHLERT: "You're Doing a Rip Van Winkle", a pleasing introductory verse combined with a chorus that makes much of using three quarternotes tied into two beats, this structure leading to a staccato note followed by a rest. The arrangement makes it snappy and good for photoplaying. (Waterson Berlin Snyder)

BORWN-HANLEY: "STAY HOME LITTLE GIRL", a waltz that carries a sweet, simple melody all through it. In the chorus the left hand accompanies it with an occasional little run that takes it out of the ordinary. As the title is suggestive it might be used effectively in the theater. (Shapiro Bernstein)

STERN: "You DIDN'T WANT ME WHEN I WANTED You" has a good melody in 3-4 time, both in the verse and the chorus, coupled with fine harmony, it makes a suit-

able number. There is an additional chorus in 4-4 time and it is a question of taste as to which is the better. (Ager)

OLMAN: "TRYING TO FORGET", a waltz that has some inspiration behind it. The melody is pretty and rather unusual, and the surrounding harmonies are well worked out to make it an attractive number. This would be an excellent selection for neutral scenes. (Ager)

BROWN-SHRAUBSTADER: "LAST NIGHT ON THE BACK PORCH", a fox-trot with a good swing and snap that goes well on an organ. The melody is rather simple and depends mostly on the rhythm to make it a success. Theater organists could use this well as a "go between". (Shapiro Bernstein).

ALSTYNE: "You Can't Make A Fool Out of Me" is a pretty little waltz with a sweet melody, in which is introduced a minor harmony at times that makes it more attractive. This would be fine for neutral scenes. (Remick)

ARCHER: "I LOVE YOU," this foxtrot is becoming a very popular number. The verse and chorus both contain a good melody carried along in straight time. As in many popular pieces, this is a feature rather than a detriment. (Feist)

BALL: "TEN THOUSAND YEARS FROM Now," a beautiful selection written in 12-8 time. The verse and chorus both show inspiration and the fine melody is made doubly attractive by the excellent harmonies introduced. In the chorus the melody is partially carried by the left hand. (Witmark)

BLACK-MORET: "TRIP ALONG," an unusual foxtrot, unusual because of its snappiness. The verse and chorus both whirl an interesting melody along with a vim that takes it out of the ordinary foxtrot class. Properly used this would be a fine selection for any theater. (Waterson-Berlin-Snyder)

CANTER-AHLERT: "THE DUMBER THEY COME" starts with a fairly musical verse leading to a chorus of fine 4-4 dance rhythm. Having a good melody along with these other accomplishments, it is considered good for theater work. (Waterson-Berlin-Snyder)

CONNOR-STEVENS: "Down the Road to Yesterday," one of the good line of waltzes we have for review this month. Both verse and chorus have a melody and swing that are hard to duplicate. (Waterson-Berlin-Snyder)

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### Four Members CONTRIB.



MRS. BLUM



MR. OLIPHANT



MR. WIDENOR



MR. WILD

#### MRS. HERMAN BLUM

Mrs. Herman Blum was born in Albany, N. Y. She received her organ and piano instruction from F. P. Denison. She also studied counterpoint, music appreciation and voice. She has held positions at Marcus Loew Theaters, Sidney Cohen Theaters and is at present at the Strand Theater, Schencetady. She owned and operated a theater in Albany before she married Herman Blum, musical director. At one time she taught organ in New York City.

#### RONALD OLIPHANT

Ronald Oliphant entered the ranks of the motion picture organists in the fall of 1921, when he accepted an engagement at the Strand Theater in Far Rockaway, a suburb of New York City. The following summer, he was heard at the Cameo in New York, during the vacation period. He has also filled engagements at the Broadway Theater, New York, and at the Albermarle in Brooklyn.

#### D. KENNETH WIDENOR

D. Kenneth Widenor, born in Omaha, Nebraska, received his organ and piano instruction at Omaha and New York. He also studied harmony, theory, counterpoint, and composition, the last two with Percy Goetschius. Mr. Widenor was given the degree of Associate at the American Guild of Organists and holds a diploma of the

Organ Department of the Institute of Musical Art, New York. He was assistant Organist at All Saints' Church, Omaha, First Presbyterian Church, South Omaha, and the Washington Avenue Baptist Church Brooklyn, N. Y. For two years, Mr. Widenor played at the Rialto Theater, Omaha. Then followed engagements at the Criterion-Theater, New York, the Capitol Theater, Montreal, and Roosevelt Theater, Chicago. Some months ago he returned to Omaha, where he deserted bachelor ranks, and moved at once to Philadelphia to the 69th St. Theater.

#### WALTER WILD

Walter Wild was born in Bury, Lancashire, England, in 1893. He received his organ instruction with Dr. Wm. Rigby, Paisley, Scotland, and also studied piano,. harmony, counterpoint, fugue, orchestration, etc. Mr. Wild is a Fellow of the Royal College of Organists, London. He has played at the Rialto Theater, Newark, N. J., the Sheridan Theater, New York City, the Shadyside Presbyterian Church, Pittsburgh, and the Clinton Avenue Congregational Church, Brooklyn, where he is at present employed. He was formerly Director of Music of Penn. College for Women and has had songs published by the H. W. Gray Company. Mr. Wild has given many organrecitals in England and Scotland.



## New York Offers--

By WALTER E. HARTLEY

Guest Critic to T.A.O. Season 1923-24

### Sistine Choir

HE Sistine Chapel Choir gave a rare treat in Carnegie Hall, significant not so much because of numbers never or rarely heard, but because an entire program of a particular type of music was given by singers trained to do just this thing in the land where such music grew-therefore doing it with all the authority of long tradition and highest official sanction. \*Perosi, Vittoria, Palestrina-only these three composers were heard; but it would be hard to find a nobler representation of that music so unescapably and gloriously religious: music which is sheer singing, a sort of apotheosis of the vocal phrase, even rhythm being only a phrase-pulse, quite apart from any real meter most of the while.

Of course no instrument was sounded throughout the concert. Did you ever try to train a group of singers to give such music under such conditions? If you have conducted a two-choir number of this type you will have a proper appreciation of the ACHIEVEMENT this concert represented—will understand why so few similar programs are offered—will forgive more easily a few flaws here and there.

Director Monsignor Antonio Rella certainly had his chorus well in hand—indeed in the early numbers they were overly exuberant in response to his indications for dynamic shading. But through the whole evening, the telling contrasts—the lyric freedom—the utter fitness of the rendition, were a delight to the soul. Looking at the program one might have expected a monotony which listening failed to reveal from number to number.

The chorus had more than enough power: at times tone forcing was in evidence. Some of us do not care to HEAR tenors get turkey red in the face, even if Caruso himself did occasionally point the way. Our best American trainers of boy sopranos, male altos, etc., are producing a quality of tone from which the Sistine singers lapsed not infrequently. I imagine the most of this hardness or roughness noted, would not be heard in a stone-vaulted church. There were rare slips into faulty intonation, but almost no flatting save in the lovliest number of the evening, Vittoria's "AVE MARIA," where the tenors could not come to true pitch until nearly a third of the way through. altos tottered a little in sympathy, likewise the teamwork. But the choir got back into its stride on all the points as it sang on, no small achievement in itself, and the transcendent beauty of this work was greeted with the applause it deserves. Whereupon Signor Rella, as tho to prove that slips like these were nothing in his young life, had his singers do the number right over, and they certainly did "come through with the goods" on the repetition. This piece ends with an "Amen" absolutely matchless-it is so lovely it hurts.

Several other numbers stood out. The two-choir "ALLELUIA" by Perosi had to be repeated; some ten of the fifty singers came into an upper balcony so as to give at least a part of the audience true antiphonal effect. Speaking of fifty singers—the balance of parts, whether four or eight or ten, was a triumph; the soprano, for instance, did not predominate—the choir was truly polyphonic. Again—after eight numbers of churchly things came an encore having this quality so vividly that the mind's eye could

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hardly miss visioning a cathedral setting. The finale, Palestrina's "EXSULTATE DEO," followed the spirit of the words in such detail that one was unaware of the narrow limitations within which music of this period was written—indeed the "Jubilate" section had an unexpectedly bold and even modern flavor.

As a last encore was repeated the short first number—"Greetings to the American People," composed by Refice for this tour. It had served as a kind of prologue to the concert, and was equally fitting and welcome as an epilogue to such a program.

\*Perosi, contrary to occasional opinion, is still very much alive and is deemed the worthiest today of all who are carrying on the old heritage.—W.E.H.

### An Example

Y E WENT also to ——'s recital. He played it a little as if there had been two thousand and one before it. If it weren't the first one of the season I'd hazard a guess it had been only half prepared. As a matter of fact I simply don't see how a man can shoot off such programs and really advance organ playing in public favor very far. I suppose he has orders to deliver 'em wholesale-gross lotsor whatever-and the recital did bear about the same relation to a topnotcher that a Flivver does to a Pierce Arrow. Looking over the four or five hundred people scattered about, they seemed largely the type to whom Flivvers might appeal-and most

of them enjoyed most of the numbers—so after all my carping there's no doubt he is ministering with his organ to some folks. My reaction is that I wouldn't go 'round the block to hear him again except for some special reason. His playing of the Bach suited me best of all—he seeemd to fall back on a grounding in the classics that was four-square. A little MEDITATION was truly lovely throughout. He could cure me of half my grouch if he'd just play together notes that are written to be sounded together.

One thing I have against him that I seem to have against so many other playersperhaps because it hits me right in the pit of my hobby-and that is rhythm. There are a lot of fine organists I haven't heardbut of those I have heard over here, Bonnet\* presents best the thing I have in mind, in his playing of those old French things by Clerambault, de Grigny, etc. Funny how he insists on freezing up on such interpretation, which never mars the unity of these pieces, when he starts in on Bach. He never quite lets himself go in the same way even on his own compositions, though I once heard him do the ROMANCE SANS PAROLES with "everything on the ball" and the house almost fell down on him with the applause that finally-after a dead pause of five seconds-stormed over the place. Perhaps a half a dozen times in my life-not more-I've had audiences myself pull off this pause stuff-and there's no sensation like it-it makes all the grind worth while.

\*Mr. Bonnet is not the recitalist whose work the Author comments on in this sketch.—Ed.

## Points and Viewpoints

#### TWO LETTERS

IN the same mail came two letters, one from Mr. Elliott, manager of the organ department of the Kimball Company that builds many unit organs, and the other from Mr. Mayer, organist of West Point Military Academy, who has designed and has in the process of completion what is generally accepted to be the largest as well as the most advanced church organ in the world, being built by M. P. Moller, Inc., Only one paragraph is quoted from Mr. Mayer.

#### R. P. ELLIOT

By the exercise of a great deal of patience it is possible now and then to find in Dr. Audsley's voluminous writings something of real interest or something one can endorse. Two such thoughts come to me after reading the six page installment of his theory of motion picture organs in your December issue.

I heartily agree with the theory (not new) that motion picture accompaniment "should flow on as an integral part of what is pass-

ing before the vision, adding to the mental enjoyment—not breaking in upon its current with unsympathetic sounds," and this holds whether one is speaking of the organ or the orchestra. The other expression to which I give my approval is when he joins with the Editor in his endorsement of what is commonly known as the unit type console, which was designed by Robert Hope-Jones and has been used increasingly, and of late not in theater work alone. My company has installed several such consoles in churches, installing one four-manual console in a cathedral.

After having agreed with that much of Dr. Audsley's article I want to protest once more and emphatically against the false position in which he attempts to place the organ builders in every article he writes on any organ subject. Again and again in these six pages he gives the impression that practically all theater organs that have been built are "coarsely voiced instruments," "ignorantly installed," "born of scientific and artistic ignorance and trade interests," "built by purely tradesmen organ builders," etc. He says a lot more I won't trouble to quote, attacking the unit organ.

As to accepting compensation for one's product or one's knowledge, it is conceivable that Dr. Audsley would not be insulted by the offer of a retainer, and it is highly doubtful if he has habitually made architectural designs and supervised buildings without being paid for it. There are organ builders in this country who can hold their heads up after placing themselves in the same position. If Dr. Audsley will come out of the past and really investigate work that is being done today, of some of the best of which he is in total ignorance, his writings may become of greater use to the professional and lay public he is trying to reach.

He charges that in unit organs "every law of acoustical science .... every canon of artistic tone production are outraged for the sake of dollars and cents." Other people, who have investigated before committing themselves, know that the unit organ is the most costly, in many respects, to build. However that may be, I know one company that builds at a price which is a reasonable percentage above its factory cost, and does not make a dollar more, proportionately out of a unit organ than out of a straight organ. What is more, it has never con-

tracted for a unit without supplying an accurate and full analysis of everything it contains.

Dr. Audsley says further, and in italics, that the organ builders go on constructing organs "on every day trade methods" (that is one I missed), and "the larger the better." This last is the italic quotation. Again I speak only for myself and my company. The number of instances in which I advise people against organs which are too large for their needs or which would unduly crowd the organ chambers, or which would compel them to spend money beyond the reasonable expectation of return, is far greater than the number in which I advise people to build larger instruments than they contemplate. One is as wrong as the other.

Of the organist (yes, they get theirs too!) he says they "almost invariably" display their "exuberant skill" .... "whatever the cost may be to those present who desire to enjoy in thoughtful repose the wonders of the silent drama." Let's hear from Cooper, Maitland, Crawford or some of the others in the long list. There are organists who do not make the most of their opportunities, but I, for one, do not find them in the majority in the houses I attend.

What does he do for organ building, owners, or players, when he insists that money be spent for swell boxes in this day and age ? If he does not care for what is generally recognized as good swell effect, let him utilize chambers provided and accept thin swell shades, or leaky ones, which won't "annihilate' the tone. This is one more respect in which he seems to stand alone.

Two more comments and I am done. Dr. Audsley, when he does get down to specific recommendations, recommends material, which, if used as he proposes, would cause grief and expense to all concerned. I can explain and am prepared to prove this to him.

My final comment is devoted to his last column. Earlier in this article he has said that "in tonal schemes of the larger size a single diapason of pure organ tone may properly find a place." Now he writes of the tonal divisions of the ideal theater organ that the first or grand division must contain the stops yielding pure organ tone, and adds that "These stops are the Diapasons and all their harmonic corroborating attendants." Which is right ? I note further that in the five divisions which he lists no provision

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whatever is made for the one division which is the foundation of the orchestra, and which one can almost say is the orchestra. He doesn't mention strings. It is interesting, considering his feeling against Hope-Jones, which he never lets pass an opportunity to express, that he has adopted Hope-Jones' tonal division as examplified in the great Ocean Grove and other organs, except that he has omitted all reference to strings in his theater organ, and that he has in place of the strings what he calls an accompanimental organ "having voices of a refined and sympathetic character," and a solo organ "devoted to orchestral stops of all classes suitable for brilliant solo passages." Whether these are additional to stops answering that description in the other chambers, he does not say. The Hope-Jones division was foundation, brass, strings, and wood wind.

It is odd how, in England as in this country, writers are continually bringing up as original what Hope-Jones not only preached but accomplished nearly two decades ago.

#### F. C. MAYER

I REGRET to say that I have been unable to find time to read anything for months, but somehow or other I always manage to read anything by our mutually highly esteemed friend, Dr. Audsley; and I have been glad to note his name in the last two issues. I suppose this is a sort of self-interest, because I'm afraid of missing something of genuine value.

#### BACH—VIERNE—SOWERBY ALLAN BACON

YOU link Bach Fugues, Vierne Sonatas and Sowerby Choral-Preludes as representative types of what the people DON'T want to listen to. Guess those are about as good examples as one could select, although of course there is a broad field to choose from ! Speaking of Sowerby-do you happen to have ever reviewed thoroughly (not just casually, you understand) his choral-prelude on a theme by Palestrina? Seriously there is no question but what it is one of the greatest things for organ ever written by any person at any time. Of course no one but a musician can be expected to like it and understand it-not to mention play it ! But as far as counterpoint is concerned, it outdoes Bach; in combining themes he beats Franck and Vierne at their own game; in tonality it is as modern as anything written (almost)! And in registration—"orchestration" is almost the word I would use—it is distinctly American and represents almost the last word along such lines. He is young yet and apparently only at the threshold of his musical career. Unquestionably he will be one of the towering composers in future American music.

#### OBLONG NUISANCE EDWIN LYLES TAYLOR

I SHOULD like to have the subject of oblong music discussed in your valued columns if possible. It is still being printed, several reasons as to its desirability being set forth, none of which seem rational to me. There are at least three obvious arguments against it, namely: it is unstandard as regards the majority of music, it does not afford any more music per square inch per page, it takes more time to turn. As the Japanese school boy says, "I ask to know."

#### IT'S VOX HUMANAS EDWIN STANLEY SEDER

I NOTE on page 691 of November something regarding the plural of Vox Humana. Vox Humanas is a pure Anglicised form, and is of course possible, and perhaps the most practical of the lot. Vox Humani is clearly impossible, as the term is Latin, and vox is feminine, making the plural voces humanae (humani being masculine plural). Voixes Humaines would be the correct French plural of Voix Humaine, Voxes Humana another Anglicised form, possible and practical if one wishes to Anglicise, but Voxes Humani again a combination of an Anglicisation (Voxes, instead of the Latin plural, Voces), and an incorrect Latin plural, Humani instead of Humanae, to agree in gender with Voces. A small matter, but mentioned in the interest of correct terminology.

#### OVERPOWERING ACCOMPANIMENTS ZENAS H. SPICER

IN MY opinion Mr. Murphy's ideas are correct. I prefer that the organ be given equal or even greater prominence than the voice; provided the score carries themes of sufficient interest. However I do not do things that way, because the public prefers to hear the voices overpower—so to speak—the organ. Organists had better put in practise the Editor's viewpoint, although they may hold Mr. Murphy's theory to be correct.

## Easter Music Reviews

F. LESLIE CALVER'S "Now is Come Salvation" is one of five numbers received from the press just in time to be included in our March issue at this point. It is a comparatively easy anthem of eleven pages for chorus or quartet, vigorous and jubilant in mood, with a smooth-flowing soprano solo for contrast in the middle section. (Schmidt 12c)

GEORGE HENRY DAY'S "Joy DAWNED AGAIN" is a vigorous anthem of ten pages built for the most part upon themes that are of unusual character and worth. It opens with an unusual introduction and an unusual choral theme that is handled with skill. Four pages of this excellent theme are followed by a beautifully contrasting tenor solo of one page, which is in turn harmonized in hymn style for chorus or quartet unaccompanied. And then follows a fugue theme which is also of fine character and well treated. And the final page suddenly restores the first theme and ends it with a top B-flat climax. It is an unusual anthem, best suited to a skilled chorus with command of the upper register. Perhaps the Composer is a little thoughtless of the comfort of his sopranos when assigning words to the upper notes above the staff. If Dr. Day is able to continue his inspiration for themes when he needs them, and makes further progress in handling his themes once he accepts them, he will ultimately write his name among our very best anthem composers. (Heidelberg 15c)

CHARLES H. MORSE'S "WHO SHALL ROLL AWAY THE STONE" is an anthem of six pages for chorus or quartet, with solos for contralto, bass, and tenor. The first half is solemn and sad, the second is jubilant. It is simple and easy to do. (Schmidt 12c)

C. LLOYD STAFFORD'S "MARY AT THE SEPULCHRE" is a five-page anthem for chorus or quartet, somewhat in hymn style, but with more variety. Its melodies are tuneful and attractive, and they are given simple, honest setting. (Schmidt 12c)

PIETRO A. YON'S CRISTO TRIONFANTE is a four-page organ number for use as an Easter processional. As usual, Mr. Yon has first found his theme, and then developed it without killing it. The result is that there is an unusual flavor about the piece that grows and grows, and easily overcomes the disappointment of the first playing. It depends upon chords and not on melodies, and it tramps along in a firm triumphant rhythm that carries the hearer along with it. It is comparatively easy to play, and any organist will be able to program it on short notice; there is a churchliness about it, a cathedral-like atmosphere that is as keenly felt as though it were expressed in melodies and harmonies. We recommend it for all Easter morning preludes. A point of careful embellishment is the addition of a special optional part for "loud chimes" if they are available-and the climax is complete if the Composer's directions are followed. (Fischer 60c)

## News Record and Notes

Edited by H.L.B.

J. WARREN ANDREWS of the Church of the Divine Paternity, New York, celebrated his 25th anniversary with the Church in an honorary dinner tendered him at the Martinique Feb. 15th. An extended summary of Mr. Andrew's activities will be published in an early issue—until then we tender him our congratulations on an artistry and a spirit of service that have made him more and more valuable to his pupils and his church with each successive year.

ALBERT COATES, leader of the Rochester Philharmonic Orchestra, arrived in Rochester Jan. 10, with his wife and secretary. They entered the city so quietly that there was no welcoming committee to greet them, and an hour later he was found already putting the Orchestra through their daily rehearsals. Mr. Coates will also direct a course on conducting at the Eastman School of Music.

MARCEL DUPRE'S first tour, brought in over \$30,000., a record for an organ recital tour. This, however, looks insignificant beside the \$460,000. that people paid to hear Paderewski play. On Jan. 29 Mr. Rodman Wanamaker gave a dinner in honor of Mr. Dupre in the Wanamaker Tearoom, Philadelphia. This was followed by an organ recital by Mr. Dupre.

EDWARD ELGAR who is in South America at present is at work on an oratorio, which together with "THE APOSTLES" and "THE KINGDOM" will form a triology of choral works on religious themes.

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instrum ranks organ. EMORY L. GALLUP of St. Chrysostom's Church, Chicago, is planning to sail May 30th for a four months vacation in Europe in company with his Rector, Dr. Horman Hutton.

HOWARD HANSON, winner of the Prix de Rome in 1922, returned to America for a month to conduct the first performance of his new symphonic poem, NORTH AND WEST, played by the New York Symphony Orchestra in Aeolian Hall Feb. 3.

JOSEPH HOFMANN began his European tour in Liverpool Feb. 2nd and will return to America in April after playing 20 recitals in Great Britain.

CHARLES LOSH, nine year-old son of Mr. C. Seibert Losh, organ builder was drowned Jan. 14th while skating on a pond near his home in Merrick, L. I. The little lad was sledding and ran into an open space on the ice, sinking immediately out of reach. A young man of considerable skill in swimming and diving went immediately to his rescue and dived repeatedly until he himself had to be removed from the water in an unconscious state. A young lady also tried to rescue the lad, but herself broke through the ice and was rescued with difficulty. About an hour afterwards the body was recovered. He was carried to his last resting place by six young men from the Midmer-Losh factory, with whom he had been intimate, and as they were metal workers they sealed with solder his metallic casket. The usual Catholic rites were held at the home on Sunday and on Monday a memorial service was held in the auditorium of the school under the auspices of the Board of Education, led by the Episcopalian rector. Profound sympathy is extended to Mr. and Mrs. Losh in their tragic and cruel loss.

ERNEST M. IBBOTSON, organist and choirmaster of Christ Church, Norwich, Conn., has accepted a similar position at the Church of the Messiah, Detroit, Mich.

ROY L. MEDCALF has accepted a position in Pasadena's best theater, The Raymond, in which he does concer' work only.

CARL F. MUELLER of Milwaukee devised a Browning Program for his recitals recently, in which each piece on the program was given an inscription taken by its composer from Browning.

ILDEBRANDO PIZZETTI has been elected director of the Giuseppe Verdi Conservatory to succeed the late Giuseppe Gallignani.

HUGO RIESENFELD supervised the opening of "Ten Commandments" at the Woods Theater in Chicago on Feb. 11. Mr. Riesenfeld presented the picture with the original score used in New York at the George M. Cohan Theater.

HERMAN F. SIEWERT of the Beacham Theater, Winter Park, Fla., was featured in the special Christmas program with a recital of 8 selections.

FRANK HOWARD WARNER began his annual extended prelude before the evening service, on Jan. 27, in Christ Church, Bronxville, N. Y.

D. KENNETH WIDENOR is very well fixed with a new position at the 69th St. Theater of Philadelphia. Owing to a modern 3-m Kimball, an Ampico piano for a relief, and the "blue laws" which prohibit Sunday performances, Mr. Widenor refers to his position as "movie organists' paradise."

W. LEE WOOD of Belvedere Theater, Tuscaloosa, Ala., is playing the largest Unit in the south, a 3-65 instrument with Echo and 10 couplers, built of 18 ranks—but it is not in a theater; it is his church organ.

AMONG RECITALISTS

ARTHUR H. ARNEKE: Congregation Emanu-El, Milwaukee, Wisc., Jan. 20.

LUCIEN E. BECKER: East Side Baptist, Jan. 7, Reed College Chapel, Feb. 12, Portland, Ore.

GEORGE ALBERT BOUCHARD: Hotel Statler, Buffalo, Jan. 6, 13, 20.

MRS. J. H. CASSIDY: Dec. 6, Pine Bluffs, Ark., First Christian Church, dedicating Hillgreen-Lane; Feb. 4, Mexia, Tex., inaugurating 2-17 Hillgreen-Lane. Mrs. Cassidy is also giving noon hour musicales in the First Baptist Church of Dallas on Wednesdays, under the auspices of the Truett Sunday School Class.

EDNA WHITMAN CHITTICK: Reed College Chapel, Portland, Ore., Jan. 20.

PALMER CHRISTIAN: Hill Auditorium, Ann Arbor, Mich., series of Wed. afternoon recitals. Mr. Christian is the nowly appointed organist of the Univ. of Mich., and head of the organ department of the Univ. School of Music. These recitals are most successful, averaging 1,000 listeners.

ARTHUR DAVIS: Christ Church Cathedral, St. Louis, Mo., series of Noon-Day recitals.

LYNWOOD FARNAM: First Unitarian, West Newton, Mass., Feb. 13, 14. North Reformed, Newark, N. J., Jan. 9, opening of new organ. Church of the Holy Communion, N. Y. C., Monday recitals during the month of Feb.

KATE ELIZABETH FOX: Church of the Redeemer, Morristown, N. J., Jan. 24, under auspices of Northeastern Penn. Chapter of A.G.O.

ELLEN FULTON: Presbyterian, Peckville, Pa., Jan. 15, opening of new organ.

DEWITT C. GARRETSON: North Park United Presbyterian, Buffalo, N. Y., Jan. 31.

HUGO GOODWIN: St. Paul Auditorium, St. Paul, Minn., Jan. 13.

ROLLO F MAITLAND: Brooklyn Academy of Music, N. Y., Feb. 10.

CARL F. MUELLER: Grand Ave. Congregational, Milwaukee, Jan. 13, Scottish Rite Cathedral, under auspices of Wisconsin Consistory, Dec. 30.

ALBERT REEVES NORTON: Homewood Presbyterian, Pittsburgh, Pa., monthly meeting of A.G.O. EDWIN STANLEY SEDER: First Presbyterian, Chicago, Jan. 27, for Guild service; First Baptist, Waterloo, Iowa, dedication of 3-m Moller.

HENRY F. SEIBERT: Lutheran Church of the Transfiguration, Pottstown, Pa., Jan. 29—the church was filled to capacity.

JOHN WINTER THOMPSON: Central Congregational, Galesburg, Ill., Jan. 16.

JOHN KNOWLES WEAVER: Tulsa College of Fine Arts, Okla., Jan. 14, inauguration of new Hinner organ, under auspices of A.G.O.

HOMER P. WHITFORD: Brooklyn Academy of Music, Brooklyn, N. Y., Jan. 13, under auspices of Brooklyn Institute of Arts and Sciences.

H. L. YERRINGTON: 43rd annual recital, First Congregational, Norwich, Conn., Jan. 1.

MUSICALES

MRS. FAY SIMMONS DAVIS: The Women's Community Chorus of Glen Ridge, N. J., gave a community musicale Jan. 29. This is the third season for the Chorus.

GEORGE HENRY DAY has been appointed conductor of the Dover Choral Society, comprised of 50 voices. Dr. Day announces the intention of presenting "Robin Hood" by De Koven, in concert form this spring.

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FLEMINGTON CHILDREN'S CHORUS OF THE ALUMNI supervised a joint recital with Miss Thelma Given, violinist, and Enrique Ros, pianist, Jan. 25. This was the first instrumental recital ever presented by the Chorus.

J. HENRY FRANCIS of St. John's Episcopal, Charleston, W. Va., presented a Tableaux of the Nativity and Epiphany with the assistance of the Sunday School, Jan. 13.

LONDON SUNDAY SCHOOL CHOIR will hold its 'Great Crystal Palace Festival on June 7, in So.

WALTER HEATON presented an organ recital and concert assisted by a chorus, at the Memorial Church of the Holy Cross, Reading, Pa., Jan. 14.

ST. CECILIA CLUB gave its first concert of the season at the Waldorf-Astoria, N. Y., Jan. 22, under the leadership of Victor Harris.

COSMOPOLITAN CHORAL CLUB began its second season with a concert at the Plaza, N. Y., Jan. 7. The Club was assisted by Wm. Reddick, organist.

SCHOLA CANTORUM made its first appearance



BILL-BOARDING-CONTINUED

Mr. Williamson gives an example of how to gain for the organist a little of the popular recognition he must have if ever the organist is to become an economical factor to be reckoned with in the entertainment world

Kensington, Eng. Mr. Allan Brown, organist, will play all the necessary accompaniments.

ORATORIO SOCIETY, New York, announces that the 2 performances of the Messiah, given at Carnegie Hall, Dec. 26, 29, attracted the largest audiences they ever had. Over 7,000 people heard these concepts.

CLARENCE DICKINSON gave his annual Historical Organ Lecture-Recital in the Chapel of the Union Theological Seminary, N. Y., on the Tuesday afternoons of Feb. The subject of the first 2 re citals was "The Great Historical Liturgical Forms on the Secondary Services of the Church Sung to Music Characteristic of Different Periods of Musical Expression"; the third program: "A Great Historical Musical Offering Apart from the Set Liturgy of the Church"; the fourth: "The 'Apostolic Succession' in the Priesthood of Music. The Immortality of Teaching." On Feb. 1, Dr. Dickinson presented a Brahms program with the assistance of Miss Marjorie Squires, contralto, and Josef Kovarik, violinist. Dr. Dickinson's programs are of a unique character that one cannot find duplicated anywhere in the world. We shall publish these programs in the -columns of our later issues.

outside N. Y., Jan. 30, in the Academy of Music, Philadelphia. Their spring appearance will be made at Carnegie Hall, N. Y., Mar. 26.

LONDON: Bach's cantata Phoebus and Pan was given an unusual rendition in opera form recently.

MISS FRANCES A. COOK, North Shore Baptist, Chicago, assisted by the choir, gave a Mendelssohn program Jan. 27.

MRS. FAY SIMMONS DAVIS presented a Community Musical Vesper Service at the Glen Ridgo Congregational, Glen Ridge, N. J. on Feb. 3.

MISS ALICE R. DEAL, Austin First Presbyterian, Chicago, gave a concert under the auspices of the Illinois Chapter of the A.G.O. Jan. 27.

MISS ANNE PEARSON MARYOTT, Woodlawn Presbyterian, gave a full Gounod program in that church, Jan. 30.

HARRY OWENS assisted by the Haydn Choral Society presented 2 Pierne works at Orchestra Hall, Chicago.

FORTLAND, ORE.: A chorus has been formed by the labor unions to be called the Labor Temple Chorus. It operated under the auspices of the Portland Labor College and was organized by John C. Henderson. Mr. Carroll Day is the director. outside
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is the NE UTICA CONSERVATORY OF MUSIC presented a song recital by the pupils of Mr. Frank Parker, head of the vocal department, Jan. 10.

UTICA Y. W. C. A. GLEE CLUB gave a concert Jan. 31, under the direction of Mr Frank Parker.

DEFIANCE, OHIO: Mr. Jack Rawlins, former leader of the Univ. of Kansas Glee Club, is now director of a new chorus called the Orpheus Club.

MUNROE, MICH.: Sunday afternoon recitals have been inaugurated as a part of the Music Memory Contest. Sufficient money has been collected to secure SAN JUAN, PORTO RICO: Jorges Church of Santurce has a new organ recently installed by Hinners.

TACOMA, WASH.: Henry A. Rhodes has installed a 2-m Acolian in his home at Interlaaken, a suburb of Tacoma.

TULSA, OKLA. Tulsa College of Fine Arts, Hinners organ dedicated by John Knowles Weaver under the auspices of the A.G.O.

GENERAL NOTES

CARUSO AMERICAN MEMORIAL FOUNDA-



MR. LYNWOOD WILLIAMSON

Puts one over on the egotism of Editors. Who could resist? At any rate, Mr. Williamson knows a good magazine when he sees one

outside talent to make these recitals more interesting.
ORANGE COUNTY CHORAL UNION, CAL, made up of the talented musician's of the cities and towns in that county, has started its third successful season.
Mr. Ellis Rhodes, organizer, is the director. Seven operas have been produced and the members of the organization finance it themselves.

ORATORIO SOCIETY, N. Y., assisted the New York Symphony Orchestra in the presentation of Beethoven's NINTH SYMPHONY, Jan. 31.

WILMINGTON, DEL., recently voted for an allowance of \$1,000 towards the establishment of a Music Settlement School. The Student's Orchestra Association will direct it.

#### NEW ORGANS

CHICAGO: Rogers Park Methodist, 3-m Hinners with echo.

LOS ANGELES: Wilshire Presbyterian; 3-m Acolian with echo, harp, and chimes. Further information on this organ will be found in our columns in a later issue.

LOS ANGELES: Polytechnic High School has determined to have an organ installed in their school and have already begun to raise the \$25,000 which is the approximate cost of the instrument.

NEWARK, N. J.: North Reformed, 4-m Casavant, dedicated by Lynwood Farnam, Jan. 9.

TION will give a year's fellowship to an American singer preparing for an operatic career after the close of the music season. The sum neded will be available through the trust fund of the Foundation, contributions, and the proceeds of a special operatic performance given by the Metropolitan Opera Co. Feb. 15.

THE COVERED WAGON: Mr. D. W. Griffith has made the statement that "The Birth of a Nation" ran 44 weeks in N. Y., played in a larger theater and at higher prices than "The Covered Wagon," and that more people patronized it and that its receipts were larger. Mr. Frank Pope, publicity director of the Criterion theater, N. Y., has recently released the following figures by which he wishes to prove that "The Covered Wagon" has had a longer run than any picture in the world:

"The Birth of a Nation"—44 weeks—\$397,568.00. A weekly average of \$9,035.65.

"The Covered Wagon"—44 weeks—\$453.244.00. A weekly average of \$10,301.00.

Mr. Pope is in a quandry as to how "The Birth of a Nation" played at higher prices and still took in less money. Here's a chance for the mathematicians in the organ profession to show their skill at figures.

CYRUS H. K. CURTIS, publisher, through the recently established Curtis Foundation, has endowed

the Curtiss Institute of Music, Philadelphia, which will open a music school.

DUPRE'S BACH program will be given in N. Y. C. if Dr. Alexander Russell, his manager, finds sufficient popular support to warrant the undertaking of such a stupendum task

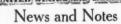
CLARENCE H. MACKAY was the host to the Symphony heads recently when they gathered to discuss the question of deficits, endowment and pension funds, compositions for programs, tours, soloists and musicians, and the appointment of committees. Mr. Mackay, on the behalf of the Philharmonic Orchestra of N. Y. invited these notables to dine at his home and hold their conference after dinner.

METROPOLITAN OPERA COMPANY: At a recent testimonial dinner given in honor of Antonio Scotti, Mr. Kahn declared that the Company could not be used as an experimenting place for all new operas written. He also states that in addition to a 300 percent increase in opera-giving costs the Company offers now 41 different operas in a single season in place of the 27 used in 1898. Another interesting fact made known in Mr. Kahn's speech is that there are 37 American singers in the Metropolitan against the 7 that Maurice Grau engaged.

ROCHESTER, N. Y.: George Eastman, the Kodak man, recently acquired control of the Regent, Piccadilly and Gordon theaters of this city. It is reported that he paid in the region of \$500,000 for

THE MUSICAL DIGEST, New York, is printing the first English translation of the Reminiscences of Siegfried Wagner who is now in America raising money for a revival of the Wagner operas in Germany on the scale of magnitude that was so dear to his immortal father's heart.

American Guild of Organists



GEORGIA: Jan. 31, the chapter gave the third of a series of recitals at Westminster Presbyterian, Atlanta. Miss Eda E. Bartholomew, organist, was assisted by Mrs. Elsas, soprano, and Mr. Werner, bartione.

#### PIETRO A. YON

IN TOWN HALL RECITAL, NEW YORK

WORD is just received that Mr. Pietro A. Yon, after a silence of two seasons in the New York recital field, will appear on the platform of Town Hall, Wednesday evening, March 26th, in an organ recital on the new Skinner organ recently installed there, the gift to the City of Mr. James Speyer in memory of his wife, Ellin Prince Speyer. This is, apparently, the first public organ recital on New York City's new "municipal" organ; Mr. Lynnwood Farnam played the organ solos in the Presentation Program of Feb. 22nd, and the Hon. Philip Berolzheimer, City Chamberlain, presented two organ concerts on the afternoon and evening of that same day, participated in by twelve New York organists.

Mr. Yon in thus giving the first stated recital on the new Skinner organ in New York's Town Hall sets another record for himself and the astuteness of his manager, Mr. J. C. Ungerer. Mr. Yon's program:

Mendelssohn—First Sonata Frescobaldi—Andantino Pastorale Bach—Prelude and Fugue in D Yon—Sonata Romantica Angelleli—Tema e Variazioni Skilton—American Indian Fantasie Ungerer—Frere Jacques Widor—Toccata (Son. 5)

MARR & COLTON ENTERTAIN
EASTMAN CONSERVATORY THEATER STUDENTS VISIT

MESSRS. John Hammond and Robert Berentsen, of the Eastman Theater, Rochester, and the members of the Theater Organ Class of the Eastman School of Music, recently were the guests of the Marr & Colton Co., and saw every detail of organ construction from the manufacture of the keys to the installation of the wiring which makes it possible to electrically operate the instrument.

Following the inspection of organ parts in the course of production and assembly, the visitors attended a demonstration and lecture on organ construction which proved most interesting and instructive to the Eastman Students.

In addition to Mr. and Mrs. Hammond and Mr. and Mrs Berentsen, the party included Mrs. Olla Mae Brown, Miss Elizabeth Raub, Miss Hazel Hipwell, Miss Mildred Peris, the Misses Roman, Mr. and Mrs. Harry Barreuther, E. McKibbin, Edw. Paddock, E. Thompson, Mr. Roberts, Harold Jolles, Richard Wallace, H. Harper, and Fred Myers.—Contrib.

#### THE BACH CLUB-DALLAS

THE Bach Club, a new organization among organists in Dallas, Texas, meets each week in the studio of Mrs. J. H. Cassidy. The American Organism magazine is used as the study book and year book and the various articles discussed. Some modern composition recently from the press is reviewed at the organ by a member each week. Admittance to membership is only by B.M. degree or acceptable playing of a Bach fugue before a committee of musicians. Those passing the test on Jan. 16th were:

Mrs. F. B. Russell, Dallas

Mrs. John Swartz, Dallas

Mrs. I. W. Simmons, Dallas

Mrs. Forrest Reed, Dallas

Mrs. Ellis Shuler. Dallas

Miss Ruth Abernathy, Dallas

Miss Dora Poteet, Dallas

Miss Kit Carson, Texarkana

Miss Valerie Gould, Gainesville

Miss Mary E. Loury, Bonham

Miss Florence Wood, Honey Grove Miss Maude McElvaney, Denison

Miss Helen Mackey, Mexia

Miss Nell Blair, Coleman

Nine have applied for the next test in April.

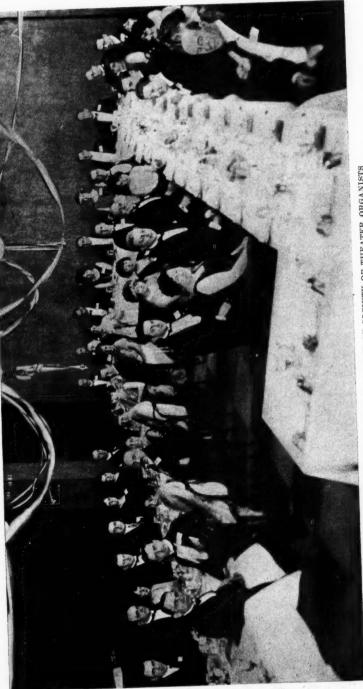
#### PFOTO-PHILADELPHIA

A MEETING and Luncheon were held at Mr. Luberoff's Studio, 1928 N. 7th St. Luncheon from 12.45 to 1.40 A. M.; Meeting called to Order at 1.45 A. M.; Minutes Read; Prospective Member Proposed by Mr. Jos. Glasner and Mr. Karl A. Bonawitz.

Moved by Mr. Luberoff and passed that the Secretary write Mr. Barrist, of The Exhibitor, that the P. F. O. T. O. wishes his attendance at our next meeting.

Moved and passed that Mr. T. Jones be admitted without paying Initiation Fee.

Moved and passed that Mr. J. L. Stackhouse be admitted, although he was present at this meeting. When a prospective member has been passed at one meeting, the Secretary sends him an Application



MARCEL DUPRE GUEST OF HONOR OF SOCIETY OF THEATER ORGANISTS

At the midnight supper and dance held Jan. 31st in Angelo's, New York. Mr. Dupre was the first to be elected an Honorary Member, and was tendered a reception by the Society when he first visited America to open the New York Wanamaker organ. The next Examinations of the Society will be held April 9th in the Capitol Theater. The Society when he first visited America application to Mr. Harold O. Smith, 1 West 64th St., N. Y. C., and they may take the examinations whether associate New York. Candidates are required to make application to Mr. Harold O. Smith, 1 West 64th St., N. Y. C., and they desire it.

Blank, to be filled out and sent back: and then at the next meeting, the Application is read by Secretary, then voted on again, to make sure that the Applicant is worthy of membership.

Moved and passed that Mr. Joseph Gowen pay back dues owing to the fact that his reinstatement takes effect at this meeting.

Moved and passed that the Secretary write to Mr. Weber and Mr. Paxton to be at our next meeting, so that their grievances may be taken up.

Moved by Mr. R. Bach and passed by vote that the Secretary look in 1923 Minutes for a motion that reads to the effect: that a fine of 25c be received from any member for non-attendance at our Meetings, except for good reasons or in case of sickness.

Moved and passed that THE AMERICAN ORGANIST be the Official Organ of the P. F. O. T. O.

Meeting adjourned at 2.50 A. M.—CONTRIB.

The only thing I can add to the minutes is that, from the appearance of my studio after the boys left, I would vouch for each and every one of them as being heavy smokers. All the members are taking a wonderful interest. There were about thirty-five present, I think, and after the meeting, we requested our President, Mr. Rollo F. Maitland, to play the organ for us, which he agreed to do cheerfully. I suggested that somebody give him a theme, so that he could improvise, but instead he asked for one note from four organists and from those he agreed to improvise; but it seems the boys stuck him with two bad notes which didn't harmonize—but he did remarkably well under the circumstances.

-L. LUBEROFF ORGANISTS

CHICAGO SOCIETY OF ORGANISTS
THE Chicago Society of Organists held its regular
business meeting for January in Kimball Hall. The
following newly elected officers were installed:

Leo Terry, President

Litta Burlingame, Secretary Annabelle Vinne, Treasurer

Mr. Terry spoke of his plans for 1924 which included the making of a 100% club membership.

At 1 a. m. the business meeting adjourned, and refreshments and dancing were enjoyed at the Mandarin Inn.

W. Remington Welch, organist at McVicker's Theater, Chicago, is "on the air" every Wednesday and Friday night from 12:00 to 12:30 midnight, Chicago time. Broadcasting is made from KYW. Hundreds of letters from "listeners in" all over the country are being received, many of them requesting that their favorite song be played. Wednesday night is request night and Mr. Welch plays to his distant and diversified hearers their requested numbers.

Jesse Crawford plays for the radio every Saturday evening at nine o'clock. His solo for the week, at the Chicago Theater, is broadcasted from WMAQ while the show is in progress. His inimitable style, especially in playing popular ballads, is becoming known from coast to coast.

Ralph Emerson gives short organ concerts every evening from WDAP. He plays on a large Barton Organ located in the Mallers Building, Chicago. The broadcasting station is in Drake Hotel, one mile distant. A special wire makes the necessary connection. Mr. Emerson's programs are made up of light concert numbers, popular ballads, and jazz.—CONTRIB.

LOS ANGELES Organist's Club

THE first informal demonstration was held at the Rialto Theater January 15th, Rheinhod Becker in

charge. Claude Reimer, Henry Murtagh, Betty Silverman, Eddie Horton, Herbert Burland, and Jeff Gledhill were on the program.

Mr. Burland was first, playing one of his own compositions. Mr. Reimer played the principal themes used in the original score of "Little Old New York." Mr. Murtagh gave us Hauser's "Cradle Song" and for an encore came back with a transcription of an old Jewish melody. Eddie Horton did everything lovely in the way of registration for the "Roses of Picardy" and obliged with a jazz medley a'la Horton. Betty Silverman also gave us some jazz. She is not very big but she can make a lot of noise, and it is musical noise full of rhythm.

The closing number was the treat (1) of the evening. Mr. Burland at Thousand-lunged Wurlitzer (I get so tired of "the mighty voiced") Mr. Becker at the piano, and Mr. Gledhill at the smallest Wurlitzer in the world—the one he uses on the studio lot eight days out of the week, the kind which made "Follow Me" famous. "Poet and Peasant" was rendered figuratively and literally.

I was able to be a little early on this particular evening, and so heard Burland play the last half of the "Marriage Circle." It was well cued and well played. He has a style of his own that some of our aspiring and perspiring organists would do well to copy.

The whole program was interesting from start to finish. It is seldom that the average organist gets to hear the other fellow play, and these evenings are going to bring us just that very thing. More power to them. We have the places to hold them and the musicians to make them interesting—what else do we need?

After leaving the Rialto we adjourned to Jankes, seventy-five strong, for eats, where plenty was consumed by all. Got home for breakfast but couldn't eat it. Too sleepy.

Charlie O'Haver has been on the sick list. Too had.

Henry Murtagh is coming along nicely after his accident two weeks ago. We don't like to insinuate that Henry was trying to reduce, but if he was—that is not exactly a healthy way.—KATHERINE FLYNN

STRATFORD OPENING IN CHICAGO

NEW KIMBALL UNIT DEDICATED PESTIVELY THE Stratford Theater in Chicago was the scene of an informal party given by W. W. Kimball Company with the cooperation of the theater management January 8th. The theater organists, members of the Chicago Society of Organists, and the Organists' Club, together with a number of conductors and organists not directly engaged in theater work, began to gather at the close of the last performance, and by 1:30 they had come in from all sections of the City and from points as distant as Whiting and Hammond in one direction, and Milwaukee in the other. Up to that time various organists tried the instrument, and then Edmond Fitch, with the aid of the operator, put on the solo with slides which he had played for the opening week in November. The introductory verse ran something like this:

"O, Mister Audience and

Misses Audience,

My new organ let me introduce to you; It cost a lot of dough —

And they built it nice — and S L O W -"

Many of the organists present had been through the
experience of getting a new organ and showed especial

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appreciation of the last line, as of the next verse, which was accompanied by a picture of the janitor chucking the console of the old organ into a battered ashean.

Mr. Fitch's demonstration was highly musical and introduced plenty of comedy effects, after which he played jazz numbers, at which he is an expert. Edward Benedict, Stuart Barrie, Milton Charles, and other local unit stars twinkled brilliantly, and about 3:30 the crowd adjourned to a nearby restaurant for supper.

The event was out of the usual, and those present showed every evidence of having had a good time, and were very emphatic in their approval of the Stratford Kimball Unit. Though this instrument possesses no 32' Diaphone and was not built for extreme power (since the house seats only 3000) it is said to have greater variety than any other theater instrument in Chicago, and there seems to be visible evidence of this in the fact that it has 223 stop keys, which is several more than the next largest console shows.

Beginning January 21st Edward Benedict, who has been sharing the Hamlin organ work with Walter Wright, became fellow organist with Mr. Fitch at the Stratford.—CONTRIB.

#### ASSOCIATIONS

AMERICAN ORGAN PLAYERS' CLUB presented Mr. Benj. Lord Kneedler in its fourth recital at Swarthmore Presbyterian, Swarthmore, Pa., Jan. 24; Miss Ella Day, Third Baptist, Germantown, Pa., Feb. 16; Mr. Uselma C. Smith Jr., Church of the Redeemer, Bryn Mawr, Pa., Feb. 26. In the Hanover Presbyterian, Wilmington, Del., they presented Dr. Geo. Henry Day, Feb. 7, and T. Leslie Carpenter, Mar. 6.

COLORADO STATE MUSIC TEACHERS' ASSO-CIATION held its third annual convention at Denver, Dec. 27, 28, 29.

HIGHLAND MUSIC STUDY CLUB on Jan. 22 devoted their meeting to the study of Hymnology, the subjects discussed were: Hymns—Their Origin, Hymns—Their Immense Number, Hymns as we Know Them Today, and Hymns That Stand Out Conspicuously.

NATIONAL ASSOCIATION OF HARPISTS announces that its 4th annual convention will be held in Indianapolis, Ind. in April

Indianapolis, Ind., in April.
WASHINGTON HEIGHTS MUSICAL CLUB gave a recital at the Biltmore Hotel, N. Y. C., for the benefit of the MacDowell Colony, on Feb. 5.

Miss Ethel Grow, contralto, Robert Lowrey, pianist; Miss Edna Minor, violinist, were the high lights of the program.

#### PARIS R. MYERS

DIES SUDDENLY AFTER HIS INAUGURAL RECITAL MR. PARIS R. MYERS, whose death occurred at Evansville, Indiana on the evening of Sunday, Jan. 6, 1924, had just been recalled as organist and choirmaster at St. John's Evang. Prot. Church, Evansville, Indiana, after an absence of 6 years. He had arrived in the city and entered upon his duties during the week previous, playing the first services on Epiphany Sunday, and rendering his inaugural recital following the worship. It was after this, and while seated at the parsonage with the pastor discussing the music for Lent and Easter, that a violent coughing attack overcame him, causing a rupture of the left lung. He died before medical aid could reach him. From records found, it seems that it had been Mr.

Myers' desire to return to this church with his old friends when the end came. Public services were held at the Church on Tuesday evening, this being the time set by Mr. Myers for the general rehearsal of his former choiresters and pupils. Burial occurred Wednesday morning, Jan. 6, at Oak Hill Cemetery, Evansville, on the plot of the church known as "St.-John's Rest."

Mr. Myers was a native of Lancaster Co., where hereceived his early music education. Later the family moved to the west, and in Nebraska at the age of 12 he accepted his first position as organist in a mission Sunday School. Returning east, he completed his High School education and then entered the New England Conservatory, Boston. After graduation and study abroad, Mr. Myers affiliated with the Episcopal Church and served congregations of the same throughout his life, with the exception of the 11 years spent at St. John's Church. At Evansville he was. best known for his work at St. Paul's Church, Wheeling, W. Va., and the churches at Sterling, Ill., and Stubenville, Ohio. After leaving Evansville in 1918 he served Trinity Church at Williamsport, Pa., St. James' Church, Wilmington, N. C., St. Paul's Church, Chattanooga, and St. Peter's Church, Charlette, N C., leaving the latter on account of ill health and spending some time in Florida, at Gainesville.

It was from this position that Mr. Myers was recalled to Evansville, where during the years 1907 to 1918, he had established an enviable reputation as a church and concert organist, and had much success with both mixed and boy choirs at St. John's Church, and with the Evansville Oratorio Society; the latter rendering practically all of the large oratorios and his choirs doing only the best church music. He was an accomplished performer and being a thorough churchman fully understood the needs of the services. Hisorgan recitals were always largely attended and drew to him many pupils. Mr. Myers was a member of the N:A.O. and attained the age of 53 years and 8 months.—WM. N. DRESIL

### TWO HUNDRED YEARS YOUNG

THE First Presbyterian Church of White Plains, N. Y., on Jan. 20th, 25th, 26th, and 27th, celebrated its 200th anniversary by dedicating its new Bible School building and Church House. In addition to the Service of Dedication, there were A Service of Gratitude and Rejoicing, A Most Holy Sabbath Service Symbolizing Two Centuries of Worship, and A Service in Appreciation of the Bible School Through the Years.

The quartet of the church consists of Mrs. B. F. Stern, Mrs. H. C. Lamb, and Messrs. Charles Adolfson and E. E. Carman; Mrs. Helen Parker Ford, organist and choirmaster, was born in Rock Island, Ill., and holds the Augustana College diploma in piano and organ, and the post-graduate diploma in organ; also the diploma in organ from the Institute of Musical Art, New York. Of herself Mrs. Ford says: "I am just one of the average (I may flatter myself) organists, with an awful old organ, doing the best I can, in an average New York suburb, with enough common sense to know it. I don't intend to die on the job, however." Her training claims for her a considerably more important position in the ranks of the profession then she herself asks, and her programs: prove the claim. Each of the varied services during the celebration was well thought out in its musicfeatures and the recital Mrs. Ford gave during music week of last year presented such items as Yon's Concert Study, Bach's D minor, and a famous chromatic Fantasia of great technical difficulties. A few of her anniversary numbers were;

"Whoso Dwelleth"-Martin

"Ho Every One"-Martin

"Praise God"-Woodman

"Evening Hymn"-Rheinberger

"Except the Lord Build"-Gilchrist

"Soldiers of Christ"-Warren

ST. MARK'S MEN'S CHOIR

A UNIQUE SERVICE IN PHILADELPHIA

A SPLENDID service of more than ordinary interest was held in St. Mark's Church, Philadelphia, the first Sunday after Epiphany. The service, consisting of a Solemn Procession and Solemn High Mass, was sung by the Men's Choir of St. Mark's, numbering forty-three voices, augmented by thirty boys of the regular choir. The combined choirs made an imposing procession, and their singing of the processional hymns was particularly fine.

The Mass was Gaunod's Second of the Orpheonistes, arranged for the Anglican service by Barnby. Its rendition was as near perfection as human effort can achieve, not only with regard to quality and balance of tone and voices, expression, enunciation, and precision, but also in the devotion, reverence and sincerity at all times manifest in the work of the choir, organist, and director.

A particularly effective part of the service was the Benedictus from Gounod's St. Cecelia Mass, in which the Solo boy's voice rose clearly and beautifully over the subdued voices of the men.

It is a pleasure to note that the service had none of the aspect of a musical entertainment, but was marked, at all times, by a deep reverence, in keeping with the solemnity of the occasion.

The Men's Choir of St. Mark's is an unique organization devoting, as it does, its entire efforts to the singing of church music of the very highest order. The present organization is about six years old. It is, in a measure, a revival of an organization which was instituted in St. Mark's Parish a number of years ago. Under the direction of Mr. Lewis Alex. Wadlow, the organist and choirmaster, it has attained an enviable reputation for the high character of its work. The singing of the choir unmistakably shows the particular care and attention Mr. Wadlow devotes to the finer details of tone production, enunciation, and phrasing, without however sacrificing the broader art of choral singing.

Mr. Andrew Wheeler, the president and organist of the Choir, is well known in music circles, although not in a professional way. He has transcribed a number of Masses for men's voices for the Anglican service, one of which, Volkman's Mass No. 2, in Aflat, the Choir expects to sing early in May of this year.-HENRY R. COULOMB

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